







S.K. Waltham

C. Lewis Howard

Cincinnati

Jan. 1920















A  
CATALOGUE OF  
PAINTINGS

IN THE COLLECTION OF

MRS. CHARLES P. TAFT

OF CINCINNATI, OHIO

RESIDENCE OF MR. AND MRS. CHARLES P. TAFT

*In-Summer*

EDWIN W. ROCKWELL

NEW YORK CITY  
PRIVATELY PRINTED

1912

132 2000000

RESIDENCE OF MR. AND MRS. CHARLES B. TAYLOR



A  
CATALOGUE OF  
PAINTINGS

IN THE COLLECTION OF

MR. AND MRS. CHARLES P. TAFT

AT CINCINNATI, OHIO

BY

MAURICE W. BROCKWELL

NEW YORK CITY  
PRIVATELY PRINTED

1920



## LIST OF PLATES

THE RESIDENCE OF MR. AND MRS. CHARLES P. TAFT  
IN PIKE STREET, CINCINNATI

IN SUMMER . . . . . *Frontispiece*

THE SAME HOUSE, IN WINTER . . . . *facing page XIV*





## PREFACE

HOW many people—not being conscientious reviewers—have ever *read* a Catalogue of Paintings, whether the collection was situated in their native place or not? In any event, this *catalogue raisonné* seems to be the first to be written on a Cincinnati collection and printed on this scale.

More than a quarter of our pictures had already been consummated by December 28, 1788—or 2246 years later than the historic episode in the life of the patrician agriculturist L. Quinctius Cincinnatus himself—when “the settlement of Cincinnati was formed, with a population of ten families besides twenty-four unmarried men.” The men and women who had assembled in such circumstances, or who came out later, to people the Middle West must have possessed hope and resolution to a remarkable degree and their children been ardent and practical. Its people being imbued with such characteristics, “the late humble village of Cincinnati” had by October 18, 1838, founded its Academy of Fine Arts. A local directory of that period recorded the population as 23,261 and ventured to prophesy that the city would come to be regarded as “one of the points where art is one day to rear proud trophies and to speak with a new power to the sense of the beautiful.” The editor was quite aware that “it would require great individual wealth to form an art collection.” We do not wonder that “the Queen City” had to wait more than half a century longer for one of its citizens to deposit, within its walls, a collection of oil paintings of the æsthetic excellence and historical importance that will concern us in these pages.

## PREFACE

Although we are in this book concerned exclusively with paintings, we may recall that Mr. and Mrs. Taft began to acquire ceramics, rock-crystals, and other *objets d'art* before entering the picture field. They had, in fact, published Mr. John Getz's "Catalogue of Chinese Porcelains" through The De Vinne Press in 1904. However, the present writer will not have the presumption to criticize—for they are outside his range—the treasures of decorative applied or industrial art, obviously of the first order throughout, that the house contains. Yet, *en passant*, we cannot overlook the inestimable quality, among the Limoges enamels, of the "Portrait of the Duc de Guise" by Léonard Limosin, which successively belonged to Baron Achille Seillière and M. Maurice Kann, and was acclaimed in France as having few superiors even in the Louvre. Still more brief must be our reference to the fine terra-cotta reliefs, covered with enamel, of the "Madonna and Child" by Luca della Robbia. They are, in fact, among the singularly few examples of Italian art-manifestation that the collection contains, although so rich in examples of post-Italian art.

Having beautified their house with such works of fine craftsmanship—and they seem to be innumerable—Mr. and Mrs. Taft avowedly sought to make their home replete, but not overcrowded, with representative and, above all, well preserved pictures. These, they aimed, should exemplify the art of Holland in the full range of its renaissance, and manifest the late eighteenth and early nineteenth century school of English portraiture and landscape painting. (It is still ridiculously dubbed the "Early English School.") Their selection, they felt, could in logical continuation illustrate the full scope of the Barbizon School in the second and third quarters of the last century. Later, and in a sense by chance, there came to be added a few Spanish pictures, and to these followed even in quite recent days a few American canvases. The collection in embryo dates back to about 1902, when Mr. and Mrs. Taft, during a visit to New York, took the first step towards

## PREFACE

acquiring their present possessions. "Having stepped out late one afternoon to buy old art on the Avenue," as it was once succinctly expressed to the present writer, they chose ten pictures forthwith and bore them off in triumph, and with set purpose, to their dignified and peaceful home in Cincinnati. They had, indeed, exhausted the supply in the galleries they visited, so far as it affected their objective. We must, however, admit that a full measure of good luck attended their earliest transaction in this field. Luck, of course, is a decisive factor in all human existence. "If the nose of Cleopatra had been a little larger," Pascal says, "the history of the whole world would have been different." Fortunately, Mr. Scott and Mr. Fowles had grasped the situation *ab initio*, and took steps accordingly.

Seventeen years ago the era of high prices was only just beginning, and it was still possible for Americans who would practise patience, and place trust in those engaged in the actual *chasse*, to acquire admirable paintings by the Old Masters. Also in those days the contents of the leading private collections of England—whence most of these paintings were to issue—had not yet been *enrégimenté sous un numéro* by different English critics or run to earth by the ubiquitous German. The days of the "tuppenny box" of book-lovers are gone, and the professionals "work over" the heaps pertinaciously. The store of art-treasure in England is still vast, and the outbreak of war has greatly retarded—if, indeed, it has not terminated—the exportation from England of really covetable works. Two citizens of Cincinnati are, therefore, to be congratulated on beginning their operations in time. By 1911 their undertaking had been carried through, with catholicity of taste. During that summer the majority of these paintings were lent to the Cincinnati Museum Association. "There has never been a year in the history of the Association," as the thirty-first Annual Report states, "when the picture galleries have contained so many important exhibits. First among them was the collection of Mr. and Mrs. Charles P. Taft, lent to the Museum for the period from May until October, occupying the largest

## PREFACE

of our galleries with seventy-one canvases of remarkable interest. It rarely happens in this country that so important a private collection is lent for public view for so long a period, and the opportunity for studying at leisure the great masters was enjoyed by many of the people of Cincinnati, who will long remember this rare occasion."

While Cincinnati was so favoured, New York had no cause for complaint. For on several occasions, notably in 1909 and again in 1913 and 1914, a few of the canvases were generously "exhibited, on loan, in New York"—as we shall repeatedly point out in the following pages—at the galleries of Messrs. Scott and Fowles.

During the Great War, concluded by a just peace, only two purchases were made and they in peculiar circumstances. It is, moreover, noteworthy that the canvases were American and from the hand of a Cincinnati artist. Strangely enough, the more important of them (No. 77) had been painted in Munich many years ago, and sold there for twelve dollars. But Duveneek's unfinished sketch of "A Young Girl" was painted at a later period, when he was somewhat influenced by French methods, as Mr. Taft has pointed out. It was so recently acquired that it is not catalogued in these pages.

It is not to be wondered at that one Englishman, whose dual experience of pictures is not easy to surpass, should hold that this "is the most level and the best presented collection in the country, a beautiful collection of things lived with, and not in a gallery. An excellent and careful choice was made."

Subsequently another English traveller, Sir Frederick Smith, now Lord Chancellor Birkenhead, published through the *New York Sun* (April 20, 1918) an account of his "American Visit," in which, in Chapter V, he writes: "Mr. Taft invited us to his house, where, as he modestly put it, he had 'a few things he would like us to see.' On the way to his house he showed us the much discussed Lincoln statue. We then went to Mr. Taft's house, an old-fashioned, low, charming house, which had evidently once been situated in the suburbs of the



## PREFACE

town but was now dwarfed on each side by immense factories: the kind of house, and I should think Cincinnati the kind of town (physically, of course, not morally), which Winston Churchill wrote of in 'The Inside of the Cup.' In front of the house the vigilance of our host had kept a fine open space. We were very little prepared for the treasures of art which it contained. I do not think that I have ever seen in one private house a collection of masterpieces with which I was so much delighted. I would gladly have spent hours amid these enchanting surroundings."

Access to these treasures has always been accorded without stint to those genuinely interested in art history, and the house has frequently been thrown open to members attending any convention in this city. In the writer's own experience the number of persons who pass through its portals, on certain days at least, and manage in a brief hour to give the house and its contents *un coup d'œil*, is quite remarkable. To all it is apparent that there are no Olympian poses in this frame house—only kindness and good humour.

Several pictures here meet again after a lapse of time. There being no Italian paintings, there are no separate parts from altarpieces dismembered in Europe. Also, none is painted in tempera. But we have a finely chosen selection of superb Turner water-colours. The rest are in oil. There are no "primitives." We shall find a remarkably large proportion of portraits, there being twenty-six in all. But, to our surprise, not one calls for a knowledge of heraldry. We have studied these treasures from almost every angle, except the commercial. It is peculiar that so many collectors pretend to "have no use for" the kind of data we have assembled: so frequently it is within their reach, if outside their ken. The inevitable result is that traditions regarding the pictures die out, especially in this new soil, and a mass of heterogeneous information passes into oblivion. *Littera scripta manet.*

It is to be hoped that this catalogue will prove consonant with such an environment. It is essentially meant for the pleasure,

## PREFACE

and the use, of Mr. and Mrs. Taft's immediate circle. It is, therefore, of a *format* that can be easily handled, in contradistinction to the bulky tomes that some collectors affection. For those and other reasons, it contains no reproductions. But we can judge of the external appearance of the house during both Summer (*Frontispiece*) and Winter (*facing this page*). Who would think from these plates that the house is situated almost in the centre of the city, and but a short distance from the right bank of the Ohio River in its gradual bend?

It is fitting that we place on record the visit, on October 22, 1919, of their Majesties the King and Queen of the Belgians to the home of Mr. and Mrs. Taft. For on that day Cincinnati devoted itself whole-heartedly to the solemnity of so rare an occasion.

We have endeavoured to lay stress on the external facts regarding the pictures, and each has its own romantic history. We touch on, rather than deal with, historical events and their immediate consequences. If in places we have been discursive, it has been to aid those who are not familiar with, or have not ready access to, the immense literature on the subject in hand. The book, as originally projected, has been extended considerably as the work advanced, but is, we hope, not thereby unbalanced. In places it now has an encyclopædic significance in some special relation. After all, the detail is referred to a great end—the pleasure of those who may want to know more about these pictures. Accuracy has been aimed at, but so vast are the issues involved that it may be unattainable. One may console oneself with the reflection: *nemo mortalium omnibus horis sapit*.

M. W. B.

NEW YORK,  
August, 1919.

ГОИСМОРКН АНД ДАИД ЗИНТОН  
ЗНРЕОБЕНАТГА ОССУННН ВХ ИСНОГОУ  
А БРОМНЕНТ СЛЗЕН ОЕ СИСИННАЛ  
ВНГЛ ВХ МВКЛН ВАНН (1102-1031)

IN N. INTER.

RESIDENCE OF MR. AND MRS. CHARLES B. TAYL

## PREFACE

and the use of Mr. and Mrs. Taft's beautiful home. It is therefore, of a format that can be easily handled, because, distinct from the bulky tomes that have often been written for these and other reasons, it contains no illustrations. But we can judge of the external appearance of the home during both Summer (*Frontpiece*) and Winter (*along two pages*). Who would think from these plans that the house is situated almost in the centre of the city, and but a short distance from the right bank of the Ohio River in its gradual bend?

It is fitting that we place on record the visit, on October 20, 1919, of their Majesties the King and Queen of the Belgians to the home of Mr. and Mrs. Taft. On that day Cincinnati devoted itself wholly to the solemnity of an rare occasion.

We have endeavored to tell the story of the home on the external facts regarding the pictures. We touch on, rather than dwell on, the historical events and their immediate consequences. In this we have been discursive, as has been to aid those who are familiar with, or have not ready access to, the important facts on the subject in hand. The book, as originally projected, has been extended considerably as the work advanced, but we hope, not thereby unbalanced. In places it has a encyclopedic significance in some special relation. After all, the detail is referred to a glossary and—the pleasure of those who may want to know more about these pictures. Accuracy has been aimed at, but we must own the errors involved that it may be excusable. Our aim was to tell the story of the home in a simple and direct manner.

RESIDENCE OF MR. AND MRS. CHARLES P. TAFT

*In Winter*

BUILT BY MARTIN BAUM (1765-1831),  
A PROMINENT CITIZEN OF CINCINNATI.  
SUBSEQUENTLY OCCUPIED BY NICHOLAS  
LONGWORTH AND DAVID SINTON

New York.

August, 1919.

M. W. H.







## INTRODUCTION

### (a) *The Portraits and Figure Pieces*

ALTHOUGH the strength of the collection lies in its Dutch, English and French pictures, it also includes, as we shall see, a few Spanish and American. But the earliest work of all belongs, in its solitary grandeur, to the Flemish School. This "Portrait of Paolina Adorno, Marchesa di Brignole Sale" (No. 14), was painted by Van Dyck about 1625; and for half a century after that date the Middle West was *terra incognita* to the whites. By its inherently decorative qualities and Old-World charm, by the scale upon which it is fashioned and the position in which it hangs in the Green Room, it dominates its environment in a house that is essentially one that is lived in. Was there ever so great a contrast between the styles of the late Flemish and the nineteenth-century French schools as is here presented by the "Paolina" on the end wall and Millet's "La Maternité" (No. 12) by the window? The one exemplifies the courtly grandeur and full-chorded bombast of Spanish civilization in a colonial setting in Italy; the other portrays the infinite tenderness of a peasant woman, dressed in the coarse brown homespun of her kind, and looking down upon the small bundle of humanity in her arms.

Passing to the Dutchmen of the seventeenth century, we encounter the "Portrait of Michielsz de Wael" (No. 17), by Frans Hals. His flushed cheeks and rosy nose tell a tale that is more easy to read as the years advance, when he comes to

## INTRODUCTION

be included among the same artist's "Officers of the St. George's Shooting Company" of 1639. But how dignified is his bearing here and how brave-looking his figure, while his lemon-coloured gloves give a note of distinction to this *bon viveur* of Haarlem. More universal in their appeal, and more subtle in their colour scheme, are Hals's companion portraits of "The Young Man" (No. 27) and "The Young Woman of Haarlem" (No. 28). They were painted at the very finest moment of his career, before his art showed any incipient sign of gradually diminishing power. It is the unanimous opinion of those critics who have seen them—they were never shown in Europe—that they are without a rival in any national museum or private collection.

Why is it, one may ask, that, of all the great painters, Rembrandt is the one who appeals most strongly and insistently to the American collector? The reason may be sought in the fact that his pictures are numerous; his art touches many people more closely than that of any one of the greatest of the Old Masters—some eight or ten of them deserve to be ranked in the forefront—and we know so much about his life that we can realize how he met, with equanimity, the smiles and frowns of fickle Fortune. Moreover, he was not satisfied unless he clothed in an enduring form not only his own life and his own feelings, but the world that revolved about him. Strangely enough, his "Young Man rising from his Chair" (No. 13), of 1633, used to pass in 1865, in the hôtel of the Comte de Pourtalès-Gorgier, in Paris, as a "Bourguemestre," and had as an immediate companion Hals's "Laughing Cavalier" of 1624, which is now one of the ornaments of the Wallace Collection in London. The latter was then described as "*peut-être un militaire.*"

Technically, even finer than his "Young Man rising" (No. 13) is Rembrandt's broadly treated and pathetic "Elderly Woman" (No. 15), painted some nine years later, when he was grief-stricken by the death of his beloved wife, Saskia. The date of our canvas has never until now been correctly

## INTRODUCTION

rendered as 1642, a year which witnessed the execution of his famous "Night Watch" at Amsterdam.

The accomplished "small master" Terborch portrays, with searching fidelity, the domestic life of middle-class Hollanders, as we see in his "Sleeping Soldier" (No. 11). But no less closely observed is Steen's "The Sick Lady" (No. 10), or rather "The Love-Sick Lady." She, doubtless, yearns for the attentions of some such gay Jonkheer as Michielsz de Wael, whose portrait we have already touched upon. How mundane is the outlook on life of the protagonist in Adriaen van Ostade's "Interior of a Carpenter's Shop" (No. 18), even though the eye may feast on the multitudinous detail afforded by the dress of the carpenter, the tub, jug, chair, dog, baskets and boards, the window and the wall, the rafters—and the smoked hams! What an antithesis there is between Van Ostade's "Old Toper" (No. 53)—whose counterpart may perhaps be met with on the banks of the Ohio—and the palatial existence, the courtly costume, the airs and graces of the cherished "Paolina" (No. 14), in her *portrait d'apparat*! It would be idle to claim for Bol's "The Artist" (No. 9), representative of that painter's best period as it undoubtedly is, any of the highly spiritualized emotion that we find in the works of his master, Rembrandt. And to the latter, as we may readily imagine, this young clean-shaven man's portrait was assigned a century ago.

When we remember the intensity of expression seen in the great Amsterdam master's works, the consummate technical equipment of his contemporary "small masters," and the significance of their men and women in their dramatic moments, we are apt to become ultra-critical and find an initial difficulty in esteeming, at their full worth, some of the pictures by the men in the modern school of The Hague. It is perhaps the Old-World setting, the glamour of a bygone age, that marks the hiatus. Times and customs may change, but human nature remains. By 1870 Josef Israels paints peasants with much

## INTRODUCTION

sympathy for their innermost thoughts. Of this we may judge from his small "Pick-a-back" (No. 65), and, with much more conviction, from his "Sewing-School at Katwijk" (No. 68). The latter work was formerly in the collection of J. Staats Forbes. So numerous were his modern Dutch and French pictures that after his death they had to be stored in the private offices of a relative, who was the General Manager of the London and Brighton Railway and who had to place them literally in heaps and rows in the London terminal! There is, however, little justification for calling Israels "the Dutch Millet." For Israels was brought up and passed his whole life in comfortable surroundings: Millet felt the pinch of poverty and had numerous disappointments almost up to the very end. The "Sewing-School" is so well known that no wonder Mr. Taft coveted it from the moment it was exhibited at the Guildhall in 1903; and within a few years he had the good fortune to claim it as his own.

There is an every-day simplicity about the "Boy with a Hoop" (No. 64), which stands to the credit of Matthew Maris. His manner of life, unlike his painting, was mysterious, and his seclusion in advancing years gave birth to many rumours of abject poverty. Such stories, nevertheless, were sheer invention and the circulation of them had, in great degree, been encouraged by the painter himself for his own self-protection and greater privacy. With Jacob Maris we deal below.

From the art of Holland to that of England is but a short step: only a century intervenes in the pictures that are ranked highest. The art of England prior to the Reformation was world-famous, as is attested by illuminated manuscripts and other surviving forms of artistic expression. But its widest appeal to-day is made by its dignified portraits—above all, of beautiful ladies—of the late eighteenth century. Considerations of style and biography, in the absence of signatures and dates from the canvases, enable us to date exactly the English portraits in this collection. Thus to 1776 we can assign the



## INTRODUCTION

"Mrs. Weyland and her Eldest Son" (No. 34) by Reynolds, whose individual search for human happiness lay in not being annoyed by trifles and in his ability to withdraw his mind, like a true philosopher, from disagreeable matters and focus it on the subject in hand. Such qualities make for the spiritual content, dignity and balance that characterize the portraits of the Royal Academy's first President and all great limners—to use a term of the period. The portrait of the lady before us was apparently begun in 1774, and at the end of that year the child was born, the consequence being that the canvas was not completed until two years later. It was one of thirteen sent in by Reynolds to the annual exhibition in 1776.

Later, we may assume, came that of the unfortunate but not impeccable "Mary Robinson" (No. 35),—we speak of the lady herself, and not of her portrait,—who, perhaps to our surprise, was born in America. It is fitting, therefore, that her features should have been committed to canvas in England for our contemplation in this country. Another remarkable thing about the picture before us is that it hung for many years previous to 1906 in the same house at Rochetts, Brentwood, Essex, and in close company with Jan Steen's "Sick Lady" (No. 10). But there was this difference in the life of the two ladies just mentioned: the *maîtresse en titre* of George, Prince of Wales, enjoyed, if only for a brief period, the worldly pleasures that she fancied essential to her existence, while the one in Steen's creation, for all we know, went down to the grave unblemished in her honour, even though, in her case, "of no avail was medicine."

Brilliant as a technician, but not, we imagine, as a philosopher, was Reynolds's rival, Gainsborough. His portrait of "Maria, Duchess of Gloucester" (No. 21), in high powdered *tête* and all the paraphernalia of court attire, was exhibited in 1779, and was to remain in one of the royal collections until the sale of the Duke of Cambridge's pictures in 1904. Consummate is the mastery with which are rendered the externals as well as "the form and pressure of the mind" of this great



## INTRODUCTION

lady, who, in the opinion of her near relative, Horace Walpole, was "the first match in England," and who "had not a fault in her face and person." That the canvas is to-day of kit-cat measurement is probably a chance, and we discuss elsewhere in what circumstances this "whole-length" came to represent "the handsomest woman in England" resting her left arm upon a pedestal.

Much later—indeed, almost at the end of his active career—came Gainsborough's "Tomkinson Boys" (No. 1), with the boy William seated on a bank and his cousin Edward standing by his side. Until 1889 this delightful double portrait had not been heard of since 1784, when it had been withdrawn from the Academy together with seven other portraits. How refreshing it is to look into the happy faces of the Tomkinson boys, after closely analyzing the vicious features of Maria Luisa (No. 6), who lurks in a corner of the same room!

Romney's "Portrait of Mrs. Johnson" (No. 24), in a white dress and large blue hat, was, we take it, painted in 1786, the year of her marriage and the finest moment of Romney's art. From the lakes of Cumberland and Westmoreland, the original home of "the man in Cavendish Square," we quite naturally pass to the Scottish painter, Raeburn. We are enchanted by the simplicity and lighting of two of the family portraits of the Frasers. "Edward Satchwell Fraser" (No. 59) is here painted in 1803, at the age of seventeen. The "Portrait of Miss Jane Fraser-Tytler" (No. 56), in low-cut white dress, well hangs as the companion to the boy, who is in a green and blue tartan coat and white waistcoat. But they are no longer found in the company of their relations, as they were until 1897.

There are three examples of Hoppner. That of "Mrs. Gwyn" (No. 25), so well known as "the Jessamy Bride," remained in the possession of the family until 1889, after which it belonged to Henry Marquand. Like "Little Comedy" and their brother, known from Goldsmith's familiar jingle as "the Captain in lace," she played a prominent part in the

## INTRODUCTION

private life of Reynolds. Mrs. Gwyn lived to be eighty-seven years of age. But a shorter and a less eventful career was that of "Miss Agnes Coussmaker" (No. 22), whom Hoppner painted in 1788, or six years earlier than "Mrs. Parkyns, afterwards Lady Rancliffe" (No. 36).

Although there are many exceptions to the rule, the average female portrait in oils by Lawrence has either an underlying Greuze-like quality of meretriciousness or a cloying superficiality. It is, therefore, with some satisfaction that we here find Lawrence represented only by a delicate pencil drawing of "The Ladies Maryborough" (No. 58). Lawrence launched, though quite unconsciously, a movement that was to have evil consequences in the domain of portrait painting. Indeed, if we momentarily pass over the landscapes of Turner and Constable, which we shall treat of in due course, we come down rather precipitately to the year 1905 and the somewhat factitious title, "A World of Their Own" (No. 76), given by Alma-Tadema. We can't imagine Rembrandt, Hals, Van Dyck or Gainsborough placing a chronogram or inventory mark on one of their works, as Alma-Tadema invariably did.

A note of tragedy is sounded by the "Portrait of Charles Frederick Fowles" (No. 81), by the well known contemporary English painter, Harrington Mann; for his death in the prime of life on the high seas was such as not only to arouse the sympathy of Mr. and Mrs. Taft, but to lead them, out of regard for his valuable assistance in forming the collection, to have a posthumous, memorial portrait of him painted to hang among their other pictures. Beyond a doubt, the whole collection is powdered by the impress of his personality.

In what must be a rapid survey of the French School we may deal in this place with the figure subjects, as distinct from landscapes; they come from the hands of Decamps, Isabey, Millet, Meissonier and Monticelli. Already we have enthusiastically discussed Millet's masterpiece (No. 12) in the Green Room. We have in it—a picture entirely unknown in

## INTRODUCTION

Europe—gazed upon a dark wall with a crucifix dimly outlined upon it, and seen the idea of the cross repeated in the attitude of the infant, whose arms are outstretched to make a cross with its body. How different is that canvas, in which we may judge of the sheer humanity evinced by this aging painter of the poetry of toil, from his vigorous “Mother and Child” (No. 52) in the Drawing-room! Decamps’ “Le Frondeur” (No. 29), while in the Secrétan Collection, hung within striking distance of the wonderful “Landscape” (No. 20) by Hobbema, which again to-day is separated from it by a few feet only. “The auctioneer may knock down these magnificent works,” it was justly held in 1889, “but he cannot dispel the remembrance of this radiant *ensemble* of art formed by M. Secrétan.” Isabey is perhaps best known for his marine subjects and historical genre, but is here represented by a scene in a French church entitled “The Sacrament” (No. 31). The figures in Meissonier’s “Bons Amis” (No. 75) show composure in a rather prosaic environment, but there is nothing subdued or sedate about the “Fête Champêtre” (No. 5) by Monticelli, who, temperamental as he was, delighted to “sport with Amaryllis in the shade.”

If we wend our way to Spain, not in the days of its almost mediæval magnificence and stern etiquette, but during the ill-fated reign of “Maria Luisa” (No. 6), we find Goya, with the sobriety and the self-application of the Court Painter, making in 1779 what is pretty certainly the original study, fully finished, for the figure in the large “Family Group of Carlos IV.” Extraordinary, as we shall see, is the contrast in character, pose, jewelry, and the texture of mere habiliments between this latter-day Queen of Spain and the dignified “Maria Walpole” (No. 21), who in England disputed the prize of beauty with the lovely, if not very intellectual, Misses Gunning. What, we wonder, would have been the considered opinion of Maria, Duchess of Gloucester, Miss Coussmaker, Mrs. Johnson, Mrs. Gwyn, and the Young Woman of Haarlem

## INTRODUCTION

regarding the inordinately proud, overbearing and licentious Maria Luisa? A queen, forsooth, in name alone. We feel sure that the five ladies would have made the Italian-Spanish Regent conscious of her own inferiority. How ill at ease also would the pampered "Costillares" (No. 23) have felt if actually placed in life, as here in art, in the presence of such stately dames! Although Goya often scamped his work, there is no such shortcoming in his portrait of "The Toreador." In this strange personality the painter would be deeply interested, seeing that he had himself joined a *cuadrilla* of bull-fighters and in their company travelled from town to town to earn his passage money to Italy.

The virility, restlessness, and occasional buffoonery of Goya give the go-by to Fortuny's inert and self-satisfied "Arab Guard" (No. 61). From him we pass to his brother-in-law, Raimundo de Madrazo, who was probably at the highest point of his professional activity when, in 1902, he gave us the companion portraits of "Mr. Taft" (No. 74) and "Mrs. Taft" (No. 73). He, moreover, has preserved to us, but working withal under difficulties, something of the facial appearance of "Mr. Sinton" (No. 42) and "Mrs. Sinton" (No. 43). If in the "Courtyard in Toledo" (No. 80) by Ricardo, a brother of Raimundo de Madrazo, we breathe something of the atmosphere we may still inhale in one of the oldest cities of western Europe, dowered as it is with successive civilizations, we find in Sorolla an essentially modern standpoint. As "the painter of sunlight" he has set down on canvas, evidently with much self-satisfaction and resulting success, the features as well as the character of "Former President Taft" (No. 33).

Mr. and Mrs. Taft may be congratulated on having had the foresight to include both modern and ancient examples of the painter's art, and that not merely from the hand of foreigners, but in a limited degree by American, and even local, artists. We can thus range from the Twenty-seventh President of the United States to "George Washington" (No. 83).



## INTRODUCTION

It is both fortunate and fitting that these two different types of mankind should meet our gaze within these walls. Again, it is matter for satisfaction that he who was "first in the hearts of his countrymen" should here be limned by Charles Willson Peale, whose portraits are always real and whose likenesses are always true. Yet, paradoxical as it may sound, his best known pictures are his poorest. Born in 1741 and going in December, 1767—the eve of the foundation of the Royal Academy—to London to work in the studio of West, Peale would meet several of the great English painters. He may even have seen some of Reynolds's sitters trip up his staircase in Leicester Fields, wearing their furbelows and fancy farthingales. Peale, the exact contemporary of Goya, on one occasion painted Washington "in a room so small and poorly lighted that, standing by the window, he was forced to ask the distinguished model to sit on the bed." But our portrait is no "bedroom" picture. Nor does it show the broad blue ribbon which Washington prescribed for himself in July, 1775, to designate the Commander-in-chief.

The latest, if not the last, artist to have a work included in the house in Pike Street was born across the Ohio from Cincinnati. Seeing that Frank Duveneck was so long instructor to the Art Academy of Cincinnati, and that Mr. Taft is the President of the adjoining Museum, we may appositely recall that Mr. David Sinton (No. 42) gave a sum of money towards the erection of a separate building for the Art Academy. It is pleasant to reflect that Duveneck's "Cobbler's Apprentice" (No. 77) was purchased by Mr. and Mrs. Taft a few months before the artist's death. Subsequently it gave them pleasure to acquire his sketch of a "Young Girl" also.

### (b) *The Landscapes*

THE modern tendency is to pay excessive attention to the subject of a picture, at the expense of its æsthetic treatment. In the brief summary that we can give to the outstanding features

## INTRODUCTION

of this collection, it has seemed desirable to the present writer to review (*a*) the Portraits and Figure Subjects together, but to keep (*b*) the Landscapes apart. These we will link up in their separate, but dependent, schools and groups. The word "school," for our purpose, denotes all the painters of a given country, without regard to any subdivision of style or individual characteristics. We shall not forget that the illusive atmospheric effect in landscape is wholly due to the law of simultaneous contrast of colour. Moreover, the most searching and most perfect pair of eyes in the world can see but a fraction of the colours that we know to exist in nature. Perhaps for some such reason landscape painting did not make its appearance until very late in Christian art, and is the youngest of all the arts. To this day water-colour painting in England is unsurpassed. The true landscape painter has always had recourse to the Old Masters for study, but not for imitation. For mere copying is unintelligent, and the sign of the small-minded person. The geographical and geological conditions of each country find a reflex in its art.

The "Landscape with Figures" (No. 40) by A. van der Neer serves to recall the fact that Holland is largely a country redeemed from its ever-threatening enemy, the sea; so that the dark waters and low banks of his canal scenes indicate, to the eye of him who would see, the soft, slimy soil of the Netherlands, washed gradually away towards the sea. To Jacob van Ruisdael we turn for a penetrating interpretation of landscape and a scrupulous consultation of nature. In his "View on a High Road" (No. 78) we see him inspired by the melancholy aspects of scenery and the ruins that he found ready to his hand, perhaps near Brederode or along the Overveen dunes.

If the active forces of nature govern all forms and colour-harmonies, we shall naturally look to Hobbema's "Landscape with Cattle and Figures" (No. 20), one of the main treasures of this collection, to bear out our contention. In it the Customs Inspector and Painter, in a day when landscape painting



## INTRODUCTION

was ill remunerated, marked out the most trifling details by his incisive, if nervous, touch. He yet managed to impart quality to the diversity of form and the delicate shades which the distance lends to the gradually receding planes. Truly he has given us, without hesitation and without fatigue, "un magnifique paysage," as it was justly held to be while in the Secrétan Collection. This canvas has had a strange amount of travelling, having been first in Holland, later in Italy, subsequently to France, and to England before finding its home on the banks of the Ohio. While in the possession of M. Secrétan, it had as a near neighbour Decamps' "The Slinger" (No. 29). To some it may seem a subject for comment that, in so representative an assembly of modern landscapes, they do not find any example of the art of "Old" Crome. For they may recall his memorable utterance: "Hobbema, my dear Hobbema, how I have loved you!" Again, we may recall the absence of any work by Richard Wilson, who, according to Constable, was "one of those appointed to show the world the hidden stores and beauties of nature."

Although we cannot in these rooms scan one of those easel-paintings of pastoral life that have led some to describe Gainsborough—somewhat extravagantly, we must admit—as "the father of landscape painting," he had from his earliest days experimented with his materials in the open air in his efforts to convey to canvas the mood exerted in him by nature. Indeed, on one of his earliest pictorial excursions a lady, soon to be his wife, entered unexpectedly upon the scene and was at once admitted into the landscape and the feelings of the artist. Affected at first by the methods of Wynants and other Dutch exemplars, he gradually got away from the formative influences of Holland, until, near the end, he sweeps his brush across the canvas with a minimum of effort. With a hand as light as the sweep of a cloud and as swift as the dart of a sunbeam, he practised the *manière hachée*, of which we may judge in the setting of the "Tomkinson Boys" (No. 1). The background is mellow, elevating and sparkling; it acts not merely

## INTRODUCTION

as a foil to the figures of the boys, but as an indication of their own budding existence and future freedom. Fixity of tenure and the preservation of tradition, which pervade the nobleman's enclosed park in England, here dominate the calm, the reserve, the dignity of these two well-bred boys. All is atune.

How different from the standpoint of Gainsborough is that of Turner, when we contemplate his oil painting of "The Trout Stream" (No. 26), of 1807! The lad who had begun as an architectural, and even topographical, draughtsman had now been practising in oil less than a decade. How much more intimate is the mood of his drawing of "Chamonix" (No. 89), of the same year! Yet before achieving such success, he had tested the tinted drawings of his predecessors and had travelled considerably. It was only five years since he had gone on his first foreign tour and been elected a Royal Academician. Ever studying the works of his *devanciers* in all periods and in all mediums, and become Professor of Perspective to the Academy, he delighted to record the fact, in 1809, on his water-colour of "The Lake of Brienz" (No. 87). Ever communing with nature and working prodigiously, he shows us something of this added power in his "Folkestone" of 1823. With his dream visions enhanced by foreign travel, he two years later reveals for us "Old London Bridge" (No. 7), not noting it down as it was in fact, but as it uncovered itself to his poetic eye. It carries the workaday figures of a humdrum existence, but they are all resplendent in their prismatic attire. The vast proportion of those of all nations who have paced across London Bridge have not always imagined it, with Turner, a place of kaleidoscopic, indeterminate uneventfulness, but the prosaic scene of bustle, business and dispeace. Now we see him affect the vignette in his small but precious water-colour of "The Lake of Nemi" (No. 93), of which, with its classical setting and deep blue waters, he delighted, like Corot and others, to record a fleeting memory. Another vignette, a sheer stenographic transcript of a diversified scene—as is always the case on a frontier—is his drawing of "Johnnie

## INTRODUCTION

Armstrong's Tower" (No. 86), of 1830-1832; it was long prized by Munro, of Novar. The work also of a tourist, but of one imbued with deep poetic insight, as distinct from the ordinary visibility of the average traveller, is his "Jedburgh Abbey" (No. 90), that we may allocate to 1831. Those who have visited the actual site may, confronted with this water-colour, find a difficulty in recognizing the scene. But the Muse leads our painter onward and upward, and where could he find, whether designedly or by chance, a subject more perfectly suited to *his* pictorial purposes than the fantastic "St. Michael's Mount" (No. 94), of 1830-1835? It was in fact one of Munro's treasures at Novar, where also once hung Reynolds's "Mary Robinson" (No. 35). Remarkable, is it not, that associates in former collections seem to hang together and, banishing all limitations of time and space, reassemble themselves within these hospitable walls!

But what are we to say of the "Rape of Europa" of 1836? The fate of the lady was abhorrent and the legend sufficiently unmanageable for your average professional, who, in his caution, would pass the incident by untouched. Not so Turner. He lavishes the whole shimmer of his aquamarine and rose-tinted firmament on the unfolding of the myth, to evolve therefrom one of his finest creations. This is high praise, indeed, even from one who may have spent years of reverent study and abasement before his countless works in the English national collections. Is it by chance that the colour of the blue hawthorn jar, placed on a table beneath the picture, seems to soar upward and pass through the commingling red and salmon tones of Europa's embodiment into the azure blue beyond? As we shall see for ourselves, the colour scheme in the "Europa" is the echo of that in the drawing of "Thun" (No. 88).

Turner had by now studied "everybody" from Titian to Poussin, from Van Goyen to Richard Wilson. From strength to strength he proceeds, even though his physical self was beginning to show signs of the frailty of human existence and the end of human toil. It is now that we may look upon his

## INTRODUCTION

"Thun." The brevity of the title of this poem of 1842 is significant. How inspiring this scene was to him, with its clear-cut terrace dotted with gay costumes, its magnificent distance across the resounding plain, its vanishing mists and mountain range, its all-embracing, eternal clouds! This great beyond, with its unapproachable purity and transcendent lambency, as if by some divine ordinance, entrances us. And was not this the last work acquired by Mr. and Mrs. Taft from Mr. Fowles, whose end was set in tragedy and gloom? We may well recall that Turner was affected by the death of Wilkie as some have been by that of Mr. Fowles. They were both consumed by the sea, and Turner's "Peace: Burial of Wilkie," as well as this drawing of "Thun," belong to the same year—1842. In each of these works there is a *cortège* of harmonies in light, line and colour—that strange magic of art. Such were Turner's mediums for expressing his "Fallacies of Hope."

Our comments on the three oils and nine water-colours by Turner are made in the strict chronological order of their appearance. But there remains one more, "The Great Whale" (No. 95). It is strange that we here have a bustling scene of spectators on the shore, with rocks ahead in the distance and a city dimly seen in the bay beyond. Still this concerted energy, this human struggle is of no avail: the sea will swallow up its victim. And this is the last in the "hang" of our pictures.

We find ourselves once more on *terra firma*, when we comment on the very different point of view of Constable. Constable's gift to England, to France and to the United States was a means to transmit his true, unalloyed love of the dewy freshness of nature. Herein he defied the studio rulings of "the brown school." Of course, his persistent attempts to convert his contemporaries to the wisdom of painting the fleeting effects of cloud and sunshine, and so opposing the pseudo-æsthetics of his elders, penalized his efforts for many years. His "Hay Wain" (now by chance, and not as the result of



## INTRODUCTION

concerted national aim, in the English National Gallery) is signed and dated 1821. To exactly that moment belongs our "Dedham Mill" (No. 41). It was by the exhibition of the "Hay Wain" in Paris, in 1824, that the new age of landscape painting was ushered in. For that canvas is to-day universally accepted as the *point de départ* of the Barbizon School. The sun in our small canvas, together with the mill, the trees and the sky, is reflected in the clear water of our pellucid stream. We have here the real atmosphere of agricultural life in rural England a century ago. Yes, and you may go to-day to East Bergholt and Dedham, and you may recognize the individual aspects of the scenery, the mill, the church tower, the lock, the corn-field—all published by Constable to the world—but you will find in the end that he was no advocate of topographical exactitude in painting. He has in his canvases placed his data in any order he fancied, or he has omitted them altogether. Such is your *natural* painter. There is another strange reunion here, for the Constable (No. 41) and the "Michielsz de Wael" (No. 17) were once in the Sanderson Collection.

The history of French landscape painting owes its origin, doubtless, to such giants as Pol de Limborch, the Van Eycks and Fouquet. We have not the space to follow it down through Italian influences, the complete harmonies of Poussin, or the effectful falsehoods of Claude. In our self-denial, and without seeking "to gild the pale stream with heavenly alchemy," we may pass over the earlier centuries. For our purposes Decamps was a nineteenth-century pioneer. We have already noted his success—usually met with in simple subjects and small canvases—in "The Slinger" (No. 29). Corot's development was gradual, but he found something to learn wherever he went, and he strayed far afield. In his "Soir" (No. 16) we have a romantic sylvan scene wherein nymphs dance before decorating a terminal figure of Pan. Already he had, in 1855-1860, mastered the problems of technique and learned to envelop his figures with light. Perhaps ten years



## INTRODUCTION

later came his "At Ville d'Avray" (No. 37) and "The Brook" (No. 39); they here hang as a pair, as they once did in the A. de St. Albin Collection. Between 1865 and 1870 he must have committed to canvas his exquisite "Souvenir de Riva" (No. 38), a scene in the Italian Tyrol which is remarkable for its fine treatment of sky and the subtle rendering of evening light. To the same moment must belong the "Environs de Paris" (No. 44); in it we look down from the misty heights of Ville d'Avray—his home in late years and so his own special territory—on to the distant, wide-spreading valley of the sinuous and unfolding Seine. All Corot's canvases are conspicuous for rhythm and symmetry of arrangement. Truly his talent was in harmony with his character.

To the novice the blend of colour in Diaz's "Oriental Children" (No. 49) may occasion some surprise, but he was not of French stock. In his "Early Autumn: Forest of Fontainebleau" (No. 51), of 1870, the peasant women are gaily dressed, in spite of their humble task of stick-gathering, and give the desired note to the large oak trees which close in the glade. This affords us another instance of pictures coming together again after an interval; for it and Corot's "Le Soir" (No. 16), painted a decade or so earlier, were once together in the Coats Collection. The experiences of a critic among pictures are, indeed, varied.

At least one leading American writer has admitted that "there could hardly have been a Barbizon School, had it not been for the iconoclasts on the other side of the English Channel"; and when we approach the art of Dupré, we are conscious of this Barbizon painter's having been influenced by Constable and resident for a time in England. Although apt to indulge in needless ruggedness, he here sets out his two signed canvases of "Landscape with Cattle" (No. 48 and No. 54) with grandeur and poetry.

Daubigny, "the poet of the river," delighted especially in jotting down his observations of the Oise—which the defiling Huns have crossed and had finally to recross in recent times—

## INTRODUCTION

with its little islands and tall poplar trees. His fine "River Scene" (No. 50), of 1861, was years ago in the famous Alexander Young Collection. His "Evening on the Oise" (No. 46), two years later in date, is one of the largest landscapes in the Drawing-room, and his "Evening Solitude" (No. 60), one of the smallest. All show that he possessed a fully developed sense of both the picturesque and the pictorial.

Rousseau, who felt more solitary in the city than in the country, loved to paint the gloomy solitude of the gorges of Apremont, about half-way between Fontainebleau and Barbizon; and two such scenes (No. 62 and No. 57) are here. His gentle disposition is well brought out by his "La Mare à Dagnan" (No. 3), a late work. One who has studied his art in numerous examples will realize that he never dated his pictures; and, as he often retouched them at different periods, it is difficult to date them precisely. This one was, in fact, included in the sale held shortly after his death, and the catalogue rightly tells us that it is "presque terminé." Fortunately he had not laboured long on this work, and so impaired his own spontaneity and freshness. At times he did that, and, becoming tired, showed himself incapable of sound judgment.

It was the American artist William Morris Hunt who first drew the attention of Quincy A. Shaw, of Boston, to the high claims of Millet to the wide-spread recognition which France long disdained to accord her illustrious but retiring son. Hunt also maintained that it was he who "gave Millet the first hundred-dollar bill he ever owned." But with Millet, in regard to landscape, we have no special concern in Pike Street; we have already dealt with his two figure-pieces.

The art of Troyon is realistic in its essence, and imparts a brilliancy to any gallery. It is as an animal painter that he shone with particular effect, while, being a rapid executant, he painted a medium-sized picture in a single day. Thus, unlike some of his countrymen, he died in affluence. From his large "Vaches à l'Abreuvoir" (No. 45) it is obvious that he knew how to render cattle in, and of, his landscape. Not all animal

## INTRODUCTION

painters have had that gift. All these men were born before 1820, and so lead in the "School of 1830."

There remain Ziem, who painted the popular aspects of Venice (No. 30 and No. 32), and Cazin, who visited the United States. But Cazin's "Landscape" (No. 72) was not painted here. We shall here look in vain for Pissaro, Sisley, Manet and others who worked on the principle that light is essentially prismatic. The discovery is sound in principle, but difficult of æsthetic realization. And do the Luminarists, to the satisfaction of the ordinary cultivated eye, render the effect of nature by the aid of dots, dashes and cross-hatched strokes of pure colour?

Coming nearer to our own day, we can see how natural it was that English and Scottish collectors taught Holland, after its two hundred years of decadence, the worth of her modern men. Thus, by way of the Norwich School (not represented in this collection), the example of Constable, and the genius of the men of Barbizon we reach The Hague. Jacob Maris's earliest attempts were neat,—and "neat" is a terrible word in regard to painting! But by the time he settled in Paris, the school of Barbizon was beginning to meet with recognition. Did not Millet at last possess a house of his own, and was not Rousseau a friend to both him and Maris? Having developed his sense of colour and his feeling for design, Jacob Maris has given us a "Dutch Town" (No. 66) and a "View of a Dutch Town" (No. 69). In his fine "Rotterdam" (No. 82) our eye, after surveying the typically Dutch scene, returns to the man in the rowboat and the flickering light on the water. How true was his favourite utterance: "I think in my material"! Willem Maris, like his brothers, provides us with powerful harmonies of colour in his "Cattle in the Meadows" (No. 67), and a certain brightness is everywhere apparent in his "Ducks" (No. 2). With Matthew's "Boy with a Hoop" (No. 64) we have dealt above.

A native of Haarlem who had settled at The Hague,

## INTRODUCTION

Mauve had a great admiration for Millet, who, however, had a deeper soul. But he maintained to the end of his delicate life that, but for the influence of Jacob Maris, he would have remained a mere machine. In his "Cattle Grazing" (No. 4) the varied hues of the farmer's rough attire are in tune with his occupation and natural setting. His talent was lyrical, and he loved the tender gray haze that hangs over the fields on still days, as in his "Changing Pasture" (No. 70). A personal interpretation of life and nature betokens Weissenbruch's "Gray Day in Holland" (No. 71), the only dated modern Dutch landscape in this collection. He loved to indicate the volume of sluggish water in a canal, and like Constable revelled in "top-coat weather." Rain never kept him in the house.

"Within these wooden walls" we shall not find a varied selection of American landscape paintings. Farny's "Hill behind the School-house" (No. 91) may be a fairly early work in this medium. His "Apaches are Out!" (No. 92), of 1890, recalls that facilities were afforded him, by those engaged on military expeditions, to study the Indian at closer quarters than would otherwise have been politic. A certain originality and drollery, and a strange contrast of civilizations are afforded by the "Song of the Talking Wire" (No. 79), of 1904.

The beginnings of art trace back to Giotto (1266-1337) in Italy, and it is remarkable that the last of our landscapes should prove to be a "View of the Ponte Vecchio, Florence" (No. 85), by that many-sided artist Chase. Do we not now realize that the face of nature and the environment of man determine the characteristics of any national school of painting?

## EXPLANATORY REMARKS

IN the description of the pictures the terms *right* and *left* are used in reference to the right and left of the spectator, unless the context obviously implies the contrary.

The surface measurements are given in inches as well as in metres, the height preceding the width or length.





# THE RED ROOM



## THOMAS GAINSBOROUGH, R.A.

*English School; 1727-1788*

GAINSBOROUGH was one of a large family, of which at least two members showed marked ability in mechanics. He was, traditionally at least, "a confirmed painter at the age of twelve." Having studied in London, he settled at Ipswich about 1741. His first substantial success was achieved at Bath, where between 1760 and 1774 he enjoyed a great vogue. Nominated by George III, one of the original Thirty-six Academicians on the foundation of the Royal Academy in 1768, he exhibited there almost yearly until 1783, when he had a misunderstanding with those members who were responsible for the hanging of his pictures. In consequence, he in that year contributed for the last time. Like his contemporaries, he very rarely placed his name or his initials on his canvases. Some have extravagantly claimed him as "the father of modern landscape art." Still, in his least conventional mood, he was the herald of the modern conception of landscape painting. He never left England.

NO. I THE PORTRAITS OF WILLIAM TOMKINSON (AFTERWARDS WETTENHALL) AND HIS COUSIN, EDWARD TOMKINSON (*"The Tomkinson Boys"*).

Two full-length figures, in a landscape. In the foreground, and rather to the right, William is seated on a bank; on it he has placed his black hat by his side. He has dark dishevelled hair, which falls upon his shoulders and over his forehead. Turned three quarters to the left, he gazes at some distant

## THE RED ROOM

object. He wears a red tail-coat with gold buttons, white vest and lace collar, black knee-breeches, white stockings, and black shoes with steel buckles. In his right hand, which rests on his leg, he lightly holds a book that is kept half open by his forefinger. In his left hand he grasps a thin, roughly cut stick. His right foot is crossed over the left.

More in the centre of the composition, and a little further back, stands his cousin Edward, who has long fair hair and blue eyes. He wears a dark blue swallow-tail coat with red collar, white vest, light yellow breeches, white stockings and black shoes with buckles. His right arm rests on his hip, and he holds his black cap against his side. He rests his left arm on the shoulder of his cousin. The background is formed of trees which are in full foliage, and characteristically feathery in the Gainsborough manner. The ground rises slightly on the right; in the left distance is open country.

Canvas, 82 inches by 58½ inches.

(2.08 × 1.48)

Painted in 1784.

William Tomkinson, afterwards Wettenhall<sup>1</sup> of Hankelow, here represented, was born at Manchester, October 19, 1772. He was the elder son of Edward Tomkinson of Bostock, and subsequently of Hankelow, who was born at Nantwich, September 21, 1743, and who, by devise of the will of Nathaniel Wettenhall (born 1701), assumed the name of Wettenhall in 1798. That Edward Tomkinson inherited the estates of

<sup>1</sup> The name was variously spelt at different times. Thus we read in 43 Henry III and in 25 Henry VI of John de Wetenhale, while we find John de Wetnale in 10 Henry V. It is said to have been anciently Wetnall. The arms of Wettenhall of Hankelow were: *Vert, a cross engrailed Ermine*. Crest: *an Antelope's head Argent; attired Gules, issuing from a ducal coronet of the Second*.

The family pedigree, from the records of the College of Heralds, is given at length in Ormerod's "History of the County Palatine and City of Chester," 1882, Vol. III, p. 480. See also Ormerod: "Cheshire," 1819, Vol. II, p. 106. And see James Hall: "History of Nantwich," 1883, pp. 461-466.

The Wettenhalls of Rutlandshire in the XVI century traced back to John Wettenhall of Nantwich in Comchester, 23 Henry VI. The pedigree is given in the Harleian Society's publication: "County of Rutland," 1870, Vol. III, p. 28.

For the families of Wetnall of Coppenhall, *vulgo* Copnall, Wetnall of Cholmoston, alias Chomston, as well as Wetnall of Nantwich, see Harleian Society's publication: "Visitation of Cheshire," 1882, Vol. XVIII, pp. 244-246.



## THE RED ROOM

Bostock from his cousin William Tomkinson (1723-1770).<sup>2</sup> The father of the said Edward Tomkinson (and so the grandfather of the boy William Tomkinson, here painted) was James Tomkinson (1711-1794).<sup>3</sup>

The wife of the said Edward Tomkinson (and the mother of William Tomkinson, the dark boy in the picture) was Sarah, daughter and heiress of James Marsden; she was born in August, 1753, married January 7, 1772, and died February 16, 1776, and was buried at Davenham. She had a younger son, who was born in 1773 but died the year following.

William Tomkinson, the boy seated on the right in the present group, married Frances, daughter of John Nesham, of Houghton-le-Spring, County Durham, on November 4, 1797; by her he had five sons: William, William Marsden, Edward, John and James; and four daughters: Sarah, Frances, Caroline and Catherine. His uncle Henry (1741-1822), of Dorfold, had by his wife Anne, daughter and heiress of John Darlington, of Aston, Esq., four sons and three daughters. The eldest

<sup>2</sup> On the south side of the chancel of Davenham Church is a large pyramidal mural monument to him, erected in 1771.

<sup>3</sup> This James Tomkinson, the first of the family to settle in Nantwich, was an eminent attorney and solicitor. By his extensive practice and parsimonious habits he amassed a large fortune, and in 1754 purchased the Dorfold estate and went to reside at the Hall. His clerk was Lloyd Kenyon, afterwards first Lord Kenyon, chief justice of the Court of King's Bench. "While Mr. Kenyon was a clerk," says W. Beamont in his "Notes on some English Judges," "it was the custom for attorneys who had to attend the Assizes to ride to the assize town on horseback. The city of Chester, where the courts always sat, was twenty or more miles from Nantwich; and once, as Mr. Tomkinson and his clerk were riding side by side, Mr. Kenyon asked his master to tell him what was the most important thing in law. 'Oh, yes,' replied the master, 'I will tell you what of all things in law is the most important to be attended to; but it must be on the condition that you pay for the dinner we are to have on our way at Bar Hill to-day.' Supposing that this mean condition would be acceded to, Mr. Tomkinson told his clerk that, of all things in law to be most attended to, evidence was the chief. They arrived at Bar Hill, and after dinner, when the landlord's bill came in, Mr. Tomkinson tossed it over to Mr. Kenyon, saying that it was his concern; but he affected surprise, and handed it back again; upon which Mr. Tomkinson reminded him of the condition he had made on the way. The clerk said that if there was any such condition his master must give evidence, which, as the party in a cause could not give evidence, was a complete *estoppel*; and thus the master was caught by his own device."

Of Mr. Tomkinson it might be said that, though he was very rich, *crescit amor nummi, quantum ipsa pecunia crescit*. Other stories of the hoarding propensities of this grasping lawyer were still in circulation there twenty years ago. (See James Hall: "History of Nantwich," 1883, p. 461.)

It was he whose portrait by Gainsborough was shown at Burlington House in 1892 (No. 24).

## THE RED ROOM

of these sons was Edward, the fair boy standing in this painting, who was born in January and baptized March 8, 1773, and died unmarried in 1819, aged 46; he was buried at Acton; the fourth son, William, was the father of James Tomkinson, M.P. (born 1840), who in 1906 wrote the letter to the late Mr. Lockett Agnew that we reproduce (page 10); the second son, the Rev. James, of Dorfold Hall, had by his wife Julia (a daughter of John Nesham, Esq., of Houghton-le-Spring, County Durham) one son and two daughters. The Rev. James Tomkinson's son, Henry James, died unmarried; but his elder daughter and heiress, Anne, married Wilbraham Spencer Tollemache, of Dorfold (1807-1890), younger brother of the first Lord Tollemache, on June 25, 1844; she was buried at Acton, April 25, 1871, leaving issue Henry James Tollemache (born 1846), formerly M.P. for West Cheshire, another son and two daughters.

This Henry James Tollemache concerns us closely, for it was he who lent this picture to the Royal Academy Exhibition in 1889, as we shall see (page 8). He, doubtless, inherited this double portrait (of his grand-uncle Edward Tomkinson, and the latter's cousin William Tomkinson, or Wettenhall) from his father, Wilbraham Spencer Tollemache, who probably had it from his father-in-law, James Tomkinson, who was (as we have seen) the eldest of the three younger brothers of Edward, the fair boy in our canvas.

Passing from family history to the internal evidence of style, we see that beyond question this picture is a very late work by Gainsborough, and therefore one painted by him in the plenitude of his power. Considerable interest thus attaches to the passage that we quote from the master's latest biographer:

"Unfortunately no contemporary Journal gives a complete list of Gainsborough's intended contributions to the Royal Academy for 1784, but the titles of eight of them are to be seen on a sheet of paper yellowed with age in the possession of the Royal Academy. At the top is written in the painter's hand: 'Portraits by T. Gainsborough; the frames sent.' Then follow, in the order named, rough pen and ink sketches of the portraits of the three eldest Princesses, Lady Buckinghamshire, Lord Buckinghamshire, Lord Rodney, Lord Rawdon, 'two boys with a dog—Master Tomkinsons,' and Lord Hood. Finally Gainsborough sketches what he describes as a 'family picture, Mr. Bailey,' which is the well-known group of 'The Baillie Family'

## THE RED ROOM

now in the National Gallery. He writes below the sketches: 'N.B. The frame of the Princesses cannot be sent but with the picture, as their Majesties are to have a private view of the picture at Buckingham House before it is sent to the Royal Academy.' The sketches of the Buckinghamshires, Lord Rodney, Lord Rawdon, and the Tomkinson boys are ticked at the side in red, and in the same ink 'come' is written on the sheet to indicate that these particular works or their frames had been received at the Academy.

"There was every prospect of a brilliant display of Gainsborough's work at the Exhibition, but it was destroyed all at once by a notification in the *Morning Herald*, of April 22nd, that the artist had been obliged to withdraw his pictures because the Council would not hang one of them in a particular light, although he had left to their discretion the placing of all his other works."<sup>4</sup>

We read that, in May, 1786, Gainsborough "was at this time engaged upon a beautiful landscape in the foreground of which the trio of pigs that are so highly celebrated by the Connoisseurs are introduced, together with the little girl and several other rustic figures." The picture was bought a few weeks later by Mr. J. Tollemache, who was the owner of Gainsborough's "Two Shepherd's Boys with Dogs Fighting," exhibited at the Academy of 1783.<sup>5</sup>

<sup>4</sup> W. T. Whitley: "Thomas Gainsborough," 1915, pp. 212-213. William B. Boulton: "Thomas Gainsborough," 1907, p. 268, also refers to this incident in 1784, and mentions "The Tomkinson Boys" among the canvases so prepared for exhibition.

<sup>5</sup> We shall avoid confusion of various pictures by Gainsborough, if we realize that there were *three* that in any way concern us now:

(a) That exhibited at the Royal Academy in 1783 (No. 35) under the title of "Two Shepherd's Boys with Dogs Fighting." After being engraved by G. Dupont, it was destroyed by fire at Exton (Fulcher, pp. 190 and 240). The late Sir Walter Armstrong in his excellent and authoritative monograph on "Gainsborough," 1898, p. 203, compresses that title into "Two Boys with a Dog." For some reason that is not clear Sir Walter states that the picture then exhibited portrays "The Masters Tomkinson." He does not in so many words maintain that it is to be identified with the one that formerly belonged to Mr. Ludwig Neumann, and is now in the collection of Mr. and Mrs. Taft. Yet he would seem, so far as one may infer from his list, to have been under some false impression. For neither "The Masters Tomkinson" (or "The Tomkinson Boys"), now hanging before our eyes, nor any other putative portrait group of them, was exhibited at the Academy during the artist's lifetime. And no other picture possesses the same title.

(b) The canvas withdrawn before the Exhibition of 1784, and now at Cincinnati. This Sir Walter "lists" separately, and naturally describes as "Henry

## THE RED ROOM

This Mr. Tollemache, doubtless, would be a member of the Cheshire family of that name, in whose possession the present canvas was formerly, as we have seen. In any event, it was Mr. Henry J. Tollemache who lent it to the Old Masters Exhibition at Burlington House in 1889. It was then catalogued (No. 142) as "Henry and Edward Tomkinson," who were, moreover, described as the sons of James Tomkinson of Bostock. As we now realize, no credence is to be placed in such an identification. The Academy cataloguer confused our Edward Tomkinson (born 1773) with his father Edward (born 1743), and wrongly described the other boy, actually William, as Henry who had indeed been born as early as 1741.<sup>6</sup> A mere mistake in the names might be pardoned, if it did not affect the style and period of the work in question. And errors in identification are far from unknown at Burlington House. But a moment's glance at the canvas shows it to be exceedingly late in the great master's *œuvre*. It cannot, therefore, represent two boys of the Tomkinson family *circa* 1753, but just thirty years later.<sup>7</sup>

We must remember that, on the occasion of its exhibition at Burlington House in 1889, this canvas was an entirely unknown work. That it was also highly esteemed is shown by the following quotation from the daily press:

"In spite of the entire absence of Italian, Spanish, and early German pictures, the present Exhibition at Burlington House, which opens to the public this morning, is one of astonishing excellence. . . .

There has seldom been a richer display of the art of Romney, and [*sic*] and Edward Tomkinson," the title officially (but incorrectly) conferred on it by the Academy's cataloguer in 1889.

(c) The above-mentioned "Landscape with a Little Girl and other Rustic Figures and Pigs," upon which Gainsborough was engaged in 1786. It cannot now be identified. Is it among the "lost" pictures by this artist?

We may regret that Mr. Whitley, *op. cit.*, p. 262, did not recognize and try to solve the problem that now confronts us. Not, of course, that it in any real sense affects our canvas as being an absolutely autograph and very late work by Gainsborough.

<sup>6</sup> That Henry Tomkinson was, in fact, the father of the fair boy, Edward, here painted, and the uncle of the dark boy, William, seated in our composition.

<sup>7</sup> The error was revived, although in a different way, when, in 1892, Mr. Henry J. Tollemache exhibited at the Royal Academy the portrait by Gainsborough (No. 24) said to represent "James Tomkinson" (1711-1794), the father of the boys, as described in the earlier Exhibition. This official but misleading identification may be noted in Armstrong's "Gainsborough," page 203. James Tomlinson was, in fact, the grandfather of the boy William here represented.



## THE RED ROOM

the two Gainsborough landscapes, his full-length Duke of Gloucester, and his portrait of the two young boys, Henry [*sic*] and Edward Tomkinson (No. 142), are of the highest value and interest. This last is indeed a charming work, and Gainsborough seldom painted a more delightful picture than that of the elder<sup>8</sup> boy in his blue coat, standing facing the spectator with his hat in his hand. In all the familiar qualities of Gainsborough's art this picture stands out as one of very great interest: the colour is delightful and the landscape exquisite."<sup>9</sup>

Long after the close of that Exhibition the picture passed into the collection of Mr. Ludwig Neumann, in London, and still later it was acquired by Messrs. Thomas Agnew and Sons, at whose galleries it was shown in November, 1906 (No. 11), under the title of "Edward and William Tomkinson." In the *Times*, November 8, 1906, we read:

"The Exhibition held by Messrs. Agnew for the benefit of the Artists' General Benevolent Institution is always one of the most interesting of the year. . . . It is filled with fine things, nearly all of them unknown to the present generation. . . . It is amusing to contrast 'William and George Brummell' (No. 7), by Reynolds, with another group of boys by Sir Joshua's great rival Gainsborough that hangs close by—'Henry and Edward Tomkinson,' Cheshire lads of a family still prominent in that county. Sir Joshua's children are little more than babies, but these two lads have come to years of discretion,<sup>10</sup> and are as dignified as the 'Balbi Children' (by Van Dyck) opposite. Gainsborough has made of them one of his most charming compositions and one of his loveliest effects of colour, the contrast between the blue coat of the boy standing and the red of his brother making, with the landscape, a delightful effect of harmony and grace. The picture is as yet little known, but it is quite worthy to rank among the great Gainsboroughs of the world."

Further testimony at that period was provided by Sir Claude Phillips, who on November 12, 1906, wrote in the London *Daily Telegraph*:

"Gainsborough is much more liberally represented than his rival. A great portrait-piece from his brush is the 'Henry [*sic*] and Edward Tomkinson,' formerly in the collection of Mr. L. Neumann of

<sup>8</sup> He was, in fact, the younger.

<sup>9</sup> The *Times*, London, January 7, 1889.

<sup>10</sup> Each was, in fact, only in his twelfth year.



## THE RED ROOM

Grosvenor Square. If this master was far less sympathetic than Reynolds in his portrayal of children, he was simpler and more downright, except, indeed, when he grouped them into those simpering, rouged, charming and impossible little cottagers with whom he stocks his landscapes. Here the full splendour of his brush is displayed."

The opportunity was thus provided for Mr. James Tomkinson, to whom we have already made reference (page 6), to examine and comment on this portrait of two of his ancestors. In consequence he wrote to the late Mr. Lockett Agnew as follows:

"This morning I have been looking at the beautiful Gainsborough portrait of my kinsman (No. 11) and herein send you the correct identity of the boys. The fair boy as described in the catalogue (copied from that of an exhibition of Old Masters some 30 years ago) would be my grandfather, whereas he really was my father's eldest brother.

"It is obvious, I think, that a boy born in 1741, and 14 in 1755, would fix a date too early for Gainsborough to have painted him at 28—as he (Gainsborough) would be in 1755.

"Taking 1773 as the date of the boy's birth—and putting them at 14—the date is fixed at 1787 for the portrait, one year before Gainsborough's death. . . .

"They were Edward Tomkinson and William Tomkinson (afterwards Wettenhall), cousins, grandsons of James Tomkinson of Dorfold, born 1773 [*sic*].

"The fair boy is Edward, eldest son of Henry Tomkinson of Dorfold. The dark one (sitting) is William, eldest son of Edward Tomkinson (afterwards Wettenhall). As Gainsborough died in 1788, and the boys are apparently 14 years old, the portrait must have been one of his last productions."

As a statement of general fact the above is a valuable contribution to our knowledge and a just criticism of the picture. But in certain details it is demonstrably incorrect in the light of our recent research. Thus William was born, as we have seen, on October 19, 1772, and not in 1773, and Edward in January, 1773. The picture was certainly finished by April, 1784, when the boys would be eleven years and five months and eleven years and two months respectively.

Strangely enough, the news of the purchase by Mr. and Mrs. Charles P. Taft of this portrait group drew from another relation of these

## THE RED ROOM

"Tomkinson Boys" a letter of some moment. For Edward Philip Tomkinson (1850-1918) wrote, from Los Angeles some years ago, to Mr. Taft that it was from Dorfold, near Nantwich, that Mr. Henry Tollemache had sold the picture. He added also that the fair boy, Edward Tomkinson, was "my father's eldest brother and consequently my uncle."<sup>11</sup> "It seems," he added, "a long span of years between an uncle and a nephew, but my father was the youngest son of that family, and I am the youngest son of our family. Added to this, my father did not marry until in his 47th year, and I as the youngest son was born when he had arrived at the ripe age of sixty."

This view entirely bears out our rather lengthy contention as to the identity of these "Masters Tomkinson."

Exhibited, on loan, in New York, November, 1909, No. 8.

*New York Times*, November 21, 1909.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

*Putnam's Magazine*, 1910, Vol. VII, p. 528, in an article by Miss E. L. Cary, where it is reproduced under the title of "The Tompkinson [*sic*] Boys":

"Gainsborough is also represented with a portrait of the 'Tomkinson Boys,' lads of twelve or fourteen, in quaint coats and breeches, placed in a landscape by the side of two trees. It is more perfunctory than the gentle 'Maria Walpole' [No. 21 in this collection], but is not without a good deal of quiet charm. They are, however, not to be considered for a moment with the lad Edward Satchwell Fraser whom Sir Henry Raeburn has limned, a manly young Scotchman."

"Among these choicer examples of the world's masters must rank the two pictures, by Gainsborough and Romney [*i.e.*, The "Tomkinson Boys" and the "Mrs. Johnson"]. The former was hung at the Royal Academy in 1784, but was not exhibited; Gainsborough withdrawing the eight portraits which he sent in that year before they were placed on view, owing to the refusal of the Committee to hang one of them—the portrait group of the 'Princess Royal, Princess

<sup>11</sup> This Mr. Edward P. Tomkinson (1850-1918) was the fifth son of Lieutenant-Colonel William Tomkinson (1790-1872), who was the third brother of the boy Edward portrayed in this canvas. I am indebted to Mrs. Edward P. Tomkinson for a kind letter on the subject.

## THE RED ROOM

Augusta and Princess Elizabeth'—at the height he wished. From this time onwards the artist ceased to contribute to any of the Academy's exhibitions. This work is a splendid example of Gainsborough's later period; it was formerly in the possession of Mr. Ludwig Neumann."

The *Connoisseur*, 1913, Vol. XXXVI, p. 51.

The excellent reproductions in colour of this and other pictures in the collection of Mr. and Mrs. Charles P. Taft by the *Ladies' Home Journal* gave rise to the following criticism in its columns in May, 1917, p. 14:

"This delightful picture, which is ranked by some critics as the finest of Gainsborough's canvases, brings together much that he loved best to paint—landscape and beautiful childhood. The picture also shows the qualities for which the English school of portrait painting was most famous—fine colour, decorative arrangement and a refined and agreeable humanity—traits which made, and still make, such pictures particularly beautiful and companionable ornaments in a dignified home."

Lately the present writer has summarized the facts regarding this picture as follows:

"It is remarkable how sensational were some of the incidents in the closing years of Gainsborough, and how the interest evoked by the portraits he painted at the very end of his career not only still subsists but is ever on the increase. That his 'feathery' manner characterizes his later works is fully admitted. We recall the words of Sir Joshua Reynolds in the Discourse he delivered late in 1788, when the world had 'lately lost Mr. Gainsborough.' 'All those odd scratches and marks observable in his pictures,' the President said, 'by a kind of magic, at a certain distance, assume form and all the parts seem to drop into their proper places.' This remark applies admirably to the 'Masters Tomkinson,' in the collection of Mr. and Mrs. Charles P. Taft at Cincinnati.

"However opinions may vary to-day as to the usefulness of the Royal Academy, its foundation in the third quarter of the eighteenth century was inevitable. The Academy's 'Instrument,' by which it was founded as a society 'for promoting the arts of design,' has from the outset met with criticism; it has even been dubbed 'the most unconstitutional parchment in existence.' Gainsborough's attitude was

## THE RED ROOM

at times antagonistic, and generations of critics have claimed that the chief object of the originators of the Academy was 'not to promote the arts of design but to promote themselves.' But from the time that its members began, in 1870, to organize loan exhibitions of paintings by the Old Masters it has been increasingly evident that they have thereby contributed vastly to the world's knowledge and appreciation of the history of painting. Not, of course, that exact scholarship and penetrating research have always characterized the official catalogues of such exhibitions. Indeed, the present picture suffices to show the justice of this contention. For when our portrait group was lent to the Exhibition of 1889, it was an entirely unknown work, not having been previously exhibited, engraved or even cited by any art-writer. It was then catalogued (No. 142) as 'Henry and Edward Tomkinson, sons of James Tomkinson, of Bostock.' As we now realize, no credence is to be placed in such an identification. The Academy's cataloguer confused the Edward Tomkinson in our picture—he was born in 1773—with his father, also Edward, born in 1743. He also wrongly described the other boy, actually William, as Henry, who had been born as early as 1741. A mere error in nomenclature would, perhaps, be due to the carelessness or the lack of knowledge of one or other of the descendants who provided the information at the time of the exhibition. Such error were pardonable if it did not conflict with the stylistic considerations of the work in question. But a momentary glance at the canvas would have revealed that it was painted at the very end of the artist's career, and not *circa* 1753. To tally with the statement in the catalogue and the obvious childhood of the boys represented, it would have had to come from the hand of Gainsborough thirty-five years before he died. In point of fact, it was undertaken and achieved only four years before his end came. . . .

"The magnificently painted and wonderfully preserved work before us belongs to the same period as the large 'Baillie Family,' now in the National Gallery, and the superb 'Count Rumford,' which, under the title of 'Gainsborough's American Sitter,' was published in *Art in America* in December, 1917. Painted in 1784, it antedates the world-famous 'Market Cart' of 1786, now in the National Gallery. . . .

"It will not be gainsaid that Gainsborough has here produced a masterpiece, both in technical accomplishment and in the striking



## THE RED ROOM

characterization of two lads, who are not only sympathetic but each of whom is in his twelfth year."

M. W. Brockwell: "Gainsborough's Portrait of the Tomkinson Boys" in *Art in America*, April, 1919, Vol. VII, pp. 116-121.

## WILLEM MARIS

*Dutch School; 1843-1910*

**B**ORN at The Hague in 1843, Willem was to die the least famous of the three brothers Maris. He early showed a talent for drawing, and by the age of twelve was encouraged by his brothers James and Matthew (born respectively six and four years earlier than he) to go out into the open country and draw domestic animals. By his brothers his path was smoothed in a way that they themselves did not experience. He first exhibited in 1864. In 1876 he went to Norway. Yet apparently he never painted its scenery. Perhaps his aims were not as exalted as were those of his brothers. In any event, he never approached them as an inventor of pictorial designs. He also had less emotion and love of experiment than they. On the other hand, he is probably the best appreciated of the three in his native Holland by his own people. He preferred to dally with the meeker varieties of green landscape, grass and rushes than to fight with the powerful tones of the horses hauling a canal boat, or ploughing a heavy field, or a bold mass of great windmill strong and mighty against a cloudy sky. Again, the very fact that he is the third of the name, in the same generation, militates against his personal success in the highest walks of art. The charm of his works lies in their rendering of the joy of sunshine in landscape painting, and in the quiet happiness of a summer afternoon. With others of his contemporaries, he abhorred the "brown sauce" which, they thought, characterized an earlier period of Dutch painting.



## THE RED ROOM

### No. 2 DUCKS.

A near view of the edge of a pond, bordered by water lilies and green grass. From the right, a duck, followed by her young, is entering the water. Rather more to the left, but still in the centre of the composition, a drake and two ducks are preening themselves.

Wood,  $8\frac{1}{2}$  inches by  $10\frac{1}{2}$  inches. (0.21 × 0.26)

Reproduced in D. Croal Thomson's "Brothers Maris," published by the *Studio*, 1907, plate W. 5.

That this is a representative work by Willem Maris may be shown by other pictures by him which are, however, differently composed and which vary in size. Of these we may mention the large "Ducks," from the Alexander Young Collection, reproduced in the *International Studio*, 1906-1907, Vol. XXX, p. 300. Allied in spirit, although differently composed, is "The Family" (Croal Thomson, plate W. 9.). Ducks are found again in this artist's "Under the Willow Trees" (reproduced in Max Rooses: "Dutch Painters of the XIX Century," 1901, Vol. II, p. 100), and are again met with in "Ducks among the Reeds" (Max Rooses, Vol. II, p. 107). Mr. J. C. J. Drucker exhibited a "Pond with Ducks" ( $9$  inches ×  $20\frac{1}{4}$  inches) by Willem Maris at the Guildhall, London, in 1903 (No. 67). Again, the National Gallery possesses (No. 2875) a "Ducks." There is also a water-colour of the subject in the collection of Mr. H. G. Tersteeg.

Such works as "The Young Brood," "The Edge of the Water," "A Quiet Corner," and "The Interloper"—all exhibited at the French Gallery, London, in 1911—show the same beautiful study of ducklings by the water-side in vivid sunlight with a background of rich foliage.

## THE RED ROOM

PIERRE ÉTIENNE THÉODORE ROUSSEAU

*French School; 1812-1867*

FROM his early years he was a student of nature and resolved to become a landscape painter. He was, in fact, to be one of the first exponents of the "romantic" as opposed to the "classic" landscape. In spite of early encouragement, when everything promised well, he for thirteen successive years found his pictures excluded from the Salon. Thus he earned the sobriquet of "le grand refusé." In time he settled in the Forest of Fontainebleau, becoming the real head of the Barbizon School. Conscientious artist as he was, his love of accurate detail did not lead him to lose sight of synthetic representation. This is the more remarkable in his case, as he loved the trees in the forest as if they were individuals, and possessed of individual character and distinguishing temperament. Thus he did not render them as mere masses of stems and foliage, but may be said to have painted their "portraits." In this respect, as in others, his art was in some degree influenced by that of his senior, John Constable. Moreover, each had to fight his way to public recognition and eventual fame through innumerable obstacles and difficulties.

Although the brother in art, and the companion, of Jean François Millet, he does not carry us away, as the latter does, into the sorrowing epochs of rustic life to reveal their savage grandeur or gloomy solemnity. Nor does he, like the lyrical Corot, transport the beholder into the lands of twilight. But, impregnated with naturalism and the glowing sunset sky, he renders trees in their exact relationship to animals and man, to earth and sky.

Always appreciated more highly in foreign lands than in France, his works have long been duly esteemed in this country. This failure to win acceptance in his own land shortened the

## THE RED ROOM

"dream"—for it has been well said that it is ridiculous to call his, a life—of the unfortunate Rousseau. Thus in 1867 *la grande harmonie* followed, with awful suddenness, upon the tragedy of his disappointments and anxieties.

### NO. 3 LA MARE À DAGNAN, SUR LE PLATEAU DE BELLE-CROIX.

Broken ground in front, with a small pond in the middle distance. Behind the pond is a large oak tree; other trees extend to the left and right of the composition. Cloudy sky.

Canvas, 25 inches by 40 inches.

(0.63 × 1.02)

The cipher "TH. R.," in red, is in the right bottom corner.

Included in the Rousseau sale held at the Hôtel Drouot, Paris, some months after the artist's death. It was then described (No. 37) as being of 1858–1860. The measurement (0.63 × 1.03) agrees exactly. The same sale also included the "Mare sur le Plateau de Belle-Croix," which (0.65 × 1.04) was described as an "ébauche à l'huile avec indications au pastel," of 1857. It also contained a "fusain rehaussé de blanc, sur toile," of 1865, of the "Plateau de Belle-Croix."

As Sensier ("Souvenirs sur Th. Rousseau," 1872, p. 178) tells us: "c'est dans ces jours de fin d'automne que, l'esprit poussé au noir, Rousseau se mit à reprendre pour la centième fois une étude du Plateau de Bellecroix." The setting of a pool of water in a wide landscape backed by trees—as in the present work—had a peculiar fascination for Rousseau; of this we judge by plates 25–32 in Gensel's "Millet and Rousseau," in the *Künstler Monographien* series, to go no farther afield.

## ANTON MAUVE

*Dutch School; 1838–1888*

JUST as every portrait painter sees in different terms the character and the appearance of the sitter he will portray, so every artist has his especial taste in the selection he makes of the landscape that he prefers to interpret. The disposition of Mauve led him to stray among, and so in time to

## THE RED ROOM

paint, soft mossy downs, green fields and country lanes sparsely covered with tufts of grass. In such a pearly gray setting do Mauve's cattle graze, while his sense of humanity in such an environment at times demanded the introduction of a clumsy farm hand or a bony labourer. In his low-lying Dutch lands, of soft gray lanes with birch trees, silvery leaves and pearly aspect, there is a spiritual tenderness. At Kranenburg near Dekkershuin in the neighbourhood of Loosduinen, not far from The Hague, he found ready to hand the subject matter he most cherished. Such a setting evoked a mood akin to the attacks of melancholia from which this tranquil, sensitive painter of pastoral and partially isolated landscapes suffered at intervals.

He had not the depth of colour, nor the rich palette, nor the rhythmic sense of line that mark the art of the Maris brothers. Nor was his artistic soul struck by the splendour of colour, the massive windmills or other objective adjuncts that are sprinkled about in the canvases of so many of his Dutch contemporaries. Being neither deeply philosophical nor brilliantly imaginative, he worked as a lyrical artist. Tender and subjective, but never dramatic, he gives us the childlike gladness and the purely peaceful moods of nature of which he was so close an observer. In 1883 he finally settled at Laren, where he was to die in the prime of life. Poetical rather than picturesque, he sets before us an amazing technical facility and a modernity that was all his own.

### No. 4 CATTLE GRAZING (*"Cattle in the Meadows, Holland"*).

Three black and white milking cows are standing in a field which is bounded on the right by a rough wooden railing. The farmer, wearing brown clothes with blue sleeves and sabots, stands on the right. Summer sky.

Canvas, 13 inches by 27½ inches.

(0.33 × 0.69)

Signed: "A Mauve," in the right bottom corner.

## THE RED ROOM

### ADOLPHE MONTICELLI

*French School; 1824-1886*

PAINTER of genre, landscape and portraiture, he is best known for his *concerts champêtres*, such as the work before us. His family was of remote Italian origin, but he was born at Marseilles. Extremely eccentric as a man and as an artist, he played with colour as a musician plays with chords. Capricious and fascinating, and possessing a brilliant future, he found himself penniless at the outbreak of the Franco-German War. Some have contended that with him "the picture ends and the Persian carpet begins"; and it must be admitted that his most characteristic pictures make but small appeal to the spirit or the intellect of those who behold them. But he was a true romanticist and *improvisateur*, and once the fundamental structure of the picture was completed, it was, in his eyes, finished. The joy for such an artist lies in the creating, as does that of the *collectionneur enragé* lie in *la chasse* of the object desired. To such a painter the quality of a dress or its fabric would be of as little moment as the form beneath it, but it would be all sufficing to introduce a strong note of gold, red, green or brown, all fused as if by magic. Such a man might well claim: "I paint for thirty years from now." Careless alike of the opinions of the public or the press, it is characteristic of him that, when asked one day why he never exhibited at the Salon, he should reply: "What Salon?" His art, as emotion, exhibits the strength as well as the weakness inherent in man. Handsome and luxurious, a *bon viveur* with prodigious appetites, and affecting impossible clothing, he sold his pictures and spent his money, while absinthe hastened his end. But it were best to dwell on the amorphous mass of vivid hues that distinguishes his canvases. For what concern have we with his private life?



## THE RED ROOM

eleven years of age, and he six years her senior. "Son caractère altier," we read, "se fit jour de bonne heure."

The character of Maria Luisa was an extraordinary mixture of good and bad. She was a woman of remarkable will, and might have been of invaluable service to her adopted country had she exercised her gifts with more regard for the rules which control human conduct. But her vices were stronger than her virtues. Her pride was overbearing, and she exacted every deference due, as she thought, to a princess of such exalted rank. At Parma, no sooner was she betrothed to the Prince of the Asturias than she compelled her own family to give her precedence. The vexed question led to interminable quarrels with her brother.

"I will teach you to respect me," she cried, "for one day I shall be Queen of Spain, and you can never be more than Duke of Parma."

The boy retaliated by slapping her face. "At least I can boast that I have struck the Queen of Spain," was his not unnatural retort.

She arrived in Madrid to undergo a severe educational course to fit her for her duties. This girl, who had barely left the nursery, found herself the first lady of the Court. Carlos III had long been a widower, and the entreaties of his ministers to enter the marriage state for a second time were useless. Against the rocks of his obstinacy dashed the self-will of his daughter-in-law from Parma. In the two characters there was not a single point of common sympathy. . . . Carlos III was a martinet for order and precision. Maria Luisa's pleasure-loving temperament was not to be checked by any salutary regulation. She lived in an atmosphere of opposition and protest. At the age of fifteen she threw off the strict supervision the King had ordained, and walked in the streets of the capital unguarded and unattended. In asking for liberty, she encouraged license. When she ascended the throne, she was already responsible in no small degree for the steady deterioration of the morals of the Court she ruled.

There is no need to enter into the story of her relations with Manuel Godoy, the handsome young lieutenant of the royal guards, who, under her patronage, became the most important man in the realm. The scandal was public throughout Spain, and only one person remained in ignorance. Carlos IV was either very stupid or most contemptible. His own people judged him, and decided that the monarch was a fool rather than a rogue. Goya's portraits confirm this decision.<sup>1</sup>

It is related, however, that "au lieu d'un amant docile à ses volontés,

<sup>1</sup> Stokes: "Goya," 1914, pp. 173-175.

## THE RED ROOM

elle trouva un maître, et les relations intimes qu'elle ne cessa d'entretenir avec lui devinrent pour elle une cause incessante d'humiliations et d'amers regrets. L'orgueil, l'ingratitude, et surtout les infidélités du favori la portèrent souvent à des scènes de violence qui produisaient des ruptures momentanées suivies d'un prompt raccommodement. Jamais la reine n'eut la force de briser sa créature."<sup>2</sup>

Crowned in 1789, she remained the Queen of Carlos IV until the revolution of 1808. They then fled to France, their son Ferdinand VII being placed on the throne. She predeceased her husband, in Rome, in 1819, by a few days.

When this portrait was painted, in 1799, the Queen was forty-five years of age. Fresh and free in handling, it was almost certainly the original study for the figure in the large "Family Group of Carlos IV," on which Goya worked in 1799-1800. In our picture she is represented in the same attitude, and wears the same court costume and ample array of jewels as in the large "Familia de Carlos IV" of the Prado. This portrait long remained in the Royal Palace of San Telmo, at Seville, where it seems to have been No. 63 in the Catalogue (Yriarte: "Goya," 1867, p. 146). About a quarter of a century ago it was sold, together with three other portraits by Goya, by the Infante Don Antonio, uncle of the present King of Spain, to his sister the Comtesse de Paris. From that lady it passed into the collection of M. Denys Cochin, at 53 rue Babylone, Paris, where it remained until its purchase by its present owners.

It is clearly identifiable with the "Toile ovale [*sic*]. Figure en buste de grandeur naturelle: 0.82 × 0.66," formerly in the Palace of San Telmo, which P. Lafond describes ("Goya," p. 119, No. 29) as the companion to the portrait of the King. It is also as an oval, or at least framed as such, that Calvert reproduces it in his "Goya" (1908, plate 155) and lists it as one of the nineteen portraits of the Queen known to him. One of them, formerly in the possession of the Duc de Rivas but now in the H. O. Havemeyer Collection in New York, represents her "full face, a turban on her head, with heavy ear and finger rings, and a fan in her right hand." Our portrait is again reproduced as an oval canvas in Dertel's "Goya" (*Künstler Monographien* Series, 1907, p. 60). Fourteen portraits of the Queen are listed by Von Loga, and twelve by Stokes. A. de Beruete ("Goya," 1916, Vol. I, p. 169) strangely

<sup>2</sup> "Biogr. Générale," 1860, Vol. XXXIII, p. 668.

## THE RED ROOM

refers to the present portrait as if it were still in the San Telmo Palace, at Seville.

In this portrait we note that the eyes are cold and deep-set in the sockets, the chin hard, the lips compressed like a vise. Although masterful in expression, the face is full of intelligence and dignity. There is a look of jealousy and mistrust, but that need not surprise us, as there was little difference between the freedom of the *gitanas*, in the lowest quarters of the town, and the behaviour of men and women who, "laden with official distinctions and honour, tried to kill time in the palaces of the capital." The Queen is no enigma, no *femme incomprise*, no "uncharted sea," like her rival the Duchess of Alba, but is one who will command and be obeyed. In any other period of Spanish life she would have been an impossible figure; but, as the product of her own time, she needs no excuse. Her very defects have contributed to this highly artistic achievement at the hands of Goya.

## JOSEPH MALLORD WILLIAM TURNER, R.A.

*English School; 1775-1851*

**B**ORN in humble circumstances on St. George's Day in London, he entered the Royal Academy Schools at the age of fourteen, and in the following year exhibited for the first time. During his self-apprenticeship, he was permitted by Dr. Monro to make copies for instructional purposes of drawings in his collection. For a time he practised as an itinerant topographical draughtsman, and by a process of self-evolution alongside of Thomas Girtin (1775-1802) and J. R. Cozens, came to develop a free landscape art in water-colour. It was not until later that he turned his attention to the oil medium, and gradually perfected his style by consulting the methods and improving upon the manner of Claude, Cuyp, Van de Velde, Rubens, Titian and other landscape and marine painters. Not only did he study more or less successively the works of those artists, but he even "looked at" a few of his contemporaries. Elected Associate of the Academy in

## THE RED ROOM

1799 and a full Royal Academician in 1802, he was in 1807 elected Professor of Perspective. Those duties he took up reluctantly, but being ever arduous he applied himself with zeal to the work he had undertaken.

In 1802 he made his first tour on the Continent, and five years later he embarked upon the "Liber Studiorum"; although a magnificent monument to his genius, it failed in other respects after dragging on until 1819. In that year he first visited Italy, where he found, especially in Venice, material exactly suited to his requirements.

On his water-colour drawing of "The Lake of Brienz" in this collection (No. 87) he took pride in inscribing "R.A." and "P.P." after his name and the date of 1809. When he resigned those duties in 1837, he had long ceased to lecture as Professor of Perspective. He had a strange reverence for the trappings and mummeries of the academic world, its diplomas and privileges, and to the end his ambition was to write himself down as President of the Royal Academy.

While paying homage to nature he transposed it, and perhaps on that account he had a strong objection to part with any of his sketches or other hurried memoranda. He, in fact, deemed it unfair that the public should either see or possess any but his finished pictures. As topographical draughtsman, painter of the sublime, painter of the sea, and interpreter of both the simplicity and gorgeous aspects of nature, he demands our sustained study. In the closing years of his life, however, his works betoken both mental and physical decay. He died unmarried, under an assumed name, at a house on the banks of the river Thames at Chelsea in 1851. Like other great masters, such as Leonardo da Vinci and Rembrandt, he toiled incessantly to find out his facts and to acquire information of a varied kind, not for its own sake but that he might advance his art by a sounder application of the laws involved in his study of nature. His will and the codicils were set aside by an Order of the Court of Chancery. Thus the British nation, without observing the intentions of the testator and the very explicit



## THE RED ROOM

conditions he laid down, obtained the pictures that place him in the forefront of the world's creative artists of no matter what age. In addition to numerous oil pictures, the nation thus became possessed of drawings, sketches, memoranda and "pieces of paper" upon which he had worked, which amount in the aggregate to 20,098. The justice of Ruskin's dictum still stands: "The nation buried Turner with threefold honour: Turner's body in St. Paul's Cathedral, his pictures at Charing Cross, and his purposes in Chancery."

The events of Turner's life, his unending travels, his ceaseless labours, his strange personal appearance, his eccentricities, and even the cut and shape of his trousers, have occupied the attention of numerous biographers and analysts. Consequently we can to-day with difficulty judge of Turner the artist, as distinct from Turner the mortal. The critics of other times, such as Thornbury and Hamerton, had the temerity to pronounce as morose, slatternly and self-indulgent the one man who saw nature in relation and subjection to the human soul. Such an one did not lose time "mooning about like a modern artist," looking for unexpected beauties: he was satisfied to reproduce nature in its finest essence from the material, however unpromising it would have appeared to some, that he chanced to encounter. It is obvious that the names of Turner and Ruskin will ever be inseparably connected: the subject is large and complex. Turner could not have been born an American, as there is no twilight here that might have inspired him.

### No. 7 OLD LONDON BRIDGE (*"The Port of London"*).

A busy scene, looking up stream. Fishing boats, containing numerous figures in resplendent attire, approach the quay adjoining Billingsgate Fish Market. Some of the fishermen have already unloaded their catch on to the steps in the right foreground. In the left foreground is a large buoy inscribed: "Port of London, 1825" (the last two figures are not very easy



## THE RED ROOM

to decipher). We look across the then clear waters of the river to Old London Bridge, which occupies the middle distance, with its central span larger than the others. In the left distance, and on the right bank of the river above bridge, the tower of St. Saviour's, Southwark, is dimly seen.

Canvas,  $39\frac{1}{2}$  inches by 50 inches. (1.00 × 1.27)  
Painted in 1825.

Formerly in the collection of John Heugh, of Holmewood, and sold at Christie's, April 24, 1874 (No. 186), when it was said to have been "painted about 1830."

Subsequently in the collection of H. W. F. Bolckow, of Marton Hall, Middlesborough, and lent by him to the Royal Academy in 1885 (No. 194). It was commented upon in the *Athenæum*, January 10, 1885, page 56, as follows:

"Mr. Bolckow's 'Old London Bridge' (No. 194) is a lovely study of colour and light by Turner; but, as usual, one must not venture to test its fidelity to the view it represents."

Included in the sale of the Bolckow Collection at Christie's, May 5, 1888 (No. 68). It drew forth the following comment in the *Times* of May 2, 1888:

"No collection of modern pictures in the north of England is more celebrated than that formed by the late Mr. Bolckow, the well-known Middlesborough ironmaster. His name and that of his partner, Mr. Vaughan, are associated with the transformation of Cleveland from a pastoral into a mining region; and their firm naturally took the first fruits of the wealth which, thirty or forty years ago, began to come into existence through the energy of themselves and brother capitalists. Mr. Bolckow, following the example of the cotton lords of Lancashire, spent much of his wealth upon fine pictures, and in a short time the Marton Hall Gallery became famous. For some reason it has been decided by his heirs and executors to sell the collection, and the pictures are now on view at Messrs. Christie's. . . . Speaking first of the pictures, we may mention those of most striking excellence. Turner's 'London Bridge,' though not a picture of the first importance, is an interesting example. . . ."

## THE RED ROOM

The same newspaper five days later described how

"The great sale of the season—the collection of modern pictures formed by the late Mr. Bolckow, M.P.—came off on Saturday with success in high prices and with such enthusiastic interest on the part of the public who follow these events of the fine art world, as quite came up to the expectations created by the exhibition during the week of so many pictures of first-rate importance. The ante-room was filled an hour before the time by a crowd of ladies and gentlemen eager for the opening of the door of the large salesroom."

Sir Walter Armstrong in his "Turner," 1902, page 224, refers in this connection to a drawing in the Jones Bequest to the Victoria and Albert Museum which, he claims, is of "*circa* 1825." That drawing is stated in the official catalogue of that Museum, 1908, page 361 (No. 522, 1882), under the title of "The Port of London" (11½ inches by 17½ inches), to be "signed, and dated 1824." It was engraved by E. Goodall.

Sir Walter, writing privately on the subject of this painting some years ago, justly described it as "a well known, very fine and characteristic picture of Turner's middle and best period" and "one which any collector might be proud to own."

*Art Journal*, 1888, page 342.

Redford: "Art Sales," 1888, Vol. I, page 453.

R. Thompson: "Chronicles of Old London Bridge," 1827.

## JOSEPH MALLORD WILLIAM TURNER, R.A.

*English School; 1775-1851*

### No. 8 THE RAPE OF EUROPA.

Europa and the Bull are but dimly seen in the middle distance to the right, as they enter the blue waves that beat upon the shore. In the centre foreground is a small group of Europa's relatives in no uncertain manner lamenting her fate. To the left is the rocky shore seen in a shimmer of roseate hues.

Canvas, 35½ inches by 47½ inches.

(0.90 × 1.20)

Painted about 1836.

## THE RED ROOM

The beauty of Europa, daughter of Agenor, King of Phœnicia, was so remarkable that it won the love of Jupiter, who first saw her gathering spring buds near Sidon. In order to possess her, he changed himself into a white bull and appeared in that disguise on the shores of the sea where she was strolling with her companions. Europa, attracted by the beauty and gentleness of the animal, ventured to mount upon his back, whereupon he plunged into the sea with his lovely prize and swam to the Isle of Crete, where she bore him Minos and two other sons. Agenor commanded his son Cadmus to go in search of Europa, his sister, and not to return without her.

Formerly in the collection of Walter R. Cassels, by whom it was exhibited at the Guildhall, 1899, No. 25.

The *Art Journal*, 1899, page 129, dealing with "The Turner Exhibition at the Guildhall," stated:

"The National Gallery in its fine assemblage of oil paintings which Turner bequeathed to the nation, placed together in the Turner room, exhibits, as every one knows, an expression of Turner's art ranging very nearly over the whole term of his practice; but the collection at the Guildhall, while also doing this, is of pictures which the painter sold. These were sold in many cases to eager patrons, who bought them for their beauty and truth, at prices scarcely a twentieth of what would now be realised for them."

When sold at Christie's, June 30, 1906 (No. 63), as the "property of a gentleman," the catalogue stated that

"The whole expanse is flooded with golden sunlight. From the right blue waters are seen advancing in gentle waves; to the left a rocky shore is faintly indicated, and the distant cliffs are just perceptible. Europa and the Bull are seen some distance away to the right, while Europa's sorrowing relatives are in the centre of the picture. Though comparatively near the spectator, the figures can only just be discerned in the dazzle of light that surrounds them."

The *Times* of July 2 held that

"The sale was in several ways remarkable. . . . The highest price, and the most striking advance in market value, of the sale was for the

## THE RED ROOM

picture by J. M. W. Turner, 'The Rape of Europa,' 35½ inches by 47½ inches, said to have been 'painted about 1836'; nothing is known of its early history; it first appeared at Christie's in a sale in 1871, the then owner's name is given by Redford as 'Prater' (but the compiler of the Guildhall Exhibition Catalogue, 1899, states that it was formerly in the collection of Mr. Thomas Agnew); it was then purchased by Mr. W. R. Cassels for 295 guineas, and was exhibited by him at the Guildhall in 1899. On Saturday bidding started at 1000 guineas."

We read in the *Athenæum* of July 7, 1906, that

"The sensation of the day was Turner's picture with the title 'The Rape of Europa.' . . . It is said to have been 'painted about 1836,' but it is probably later than that."

The critic of the *Connoisseur*, Vol. XV, 1906, page 262, wrote that

"The late sale of the month, the 30th, was also the most important, and will rank as one of the principal picture dispersals of the season. . . . The most important picture in the sale formed one of five lots, 'the property of a gentleman' (*i.e.*, Mr. Walter R. Cassels), a fine example of J. M. W. Turner's late manner, 'The Rape of Europa,' 35½ inches by 47½ inches, painted about 1836, or probably later, the whole expanse flooded with golden sunlight; . . . this picture was purchased by Mr. Cassels at Christie's in 1871 for 295 guineas."

The *Art Journal*, page 245, and the *Academy*, August 25, also referred to the sale of this important work.

Sir Walter Armstrong: "Turner," 1902, page 221.

The splendour here is Turner's own, and serves to show that he was always "projecting his imagination outwards and setting it objective tasks," as Armstrong phrases it. Here he challenges nature rather than the other artists whose works he had sought to outmatch. In few pictures does Turner approach the manner of Titian so unmistakably as in this subject and its treatment, but not, of course, in composition.

Titian's "Rape of Europa," after passing out of the collection of the Duc d'Orléans and being exhibited publicly in London in 1798-99, passed through the collection of Lord Berwick

## THE RED ROOM

into that of the Earl of Darnley. The last named lent it to the British Institution in 1816, No. 29, and to the Manchester Exhibition in 1857, No. 259. Turner, doubtless, had opportunities of seeing it before painting this canvas about 1836. We know that Titian's work belongs to his finest period, for it dates from 1562. On April 26 of that year Titian wrote from Venice to Philip II the following characteristic letter:

"Most Serene and Catholic King: With the help of the divine Providence I have at last finished the two pictures already commanded for your Catholic Majesty. One is the 'Christ praying in the Garden,' the other the 'Poesy of Europe carried by the Bull,' both of which I send.

Devoted humble servant

TITIANO."

That the picture passed out of the Darnley Collection in 1896 into that of Mrs. J. L. Gardner at Fenway Court, Boston, is a matter of common knowledge. It is to-day the finest example of the art of Titian on this continent. That it was highly appreciated by that sound critic Rubens, is known by his copy in the Madrid Gallery (No. 1693).

It may, perhaps, be as well to note that in it Europa lies at full length in a daring attitude on the back of the Bull, which advances through the water towards the right. She is followed by Cupid, who is carried by a dolphin. Europa's right arm is raised and throws her face into shadow, as she holds on anxiously to the horn of the Bull. *Amoretti* brandish bows and arrows in the air. Everywhere is blue-green sea, and in the distance is the green shore from which the companions of the captive gaze after her in their lamentations.

But perhaps in the whole range of Turner's adaptation of Titianesque themes to his poetic purposes none is more obvious—when it has once been recognized—than the interdependence of the circular painting of "Bacchus and Ariadne," of 1840, the property of the London National Gallery (No. 525), on



## THE RED ROOM

that by Titian at Trafalgar Square (No. 35). The fact that Turner's late, and not too well preserved, picture has long been on loan to the Glasgow Gallery has perhaps militated against the observation of any critic that the two principal characters were adopted from the great Venetian's *poesia*. Here Turner has had almost as noble a Titian original before him, but the outcome of his study is seen to be far finer in the present bouquet of colour and majesty of line than in the rather later work at Glasgow. Turner is well nigh at the apogee of his power in our canvas, which antedates the "Fighting Temeraire" by about three years.

## FERDINAND BOL

*Dutch School; 1616-1680*

THE son of a doctor, and born at Dordrecht, he went while quite a child with his parents to Amsterdam, which was to be his home for the remainder of his life. At an early age he studied under Rembrandt, becoming his best and most deeply influenced pupil. By 1642 he painted, signed and dated the "Portrait of an Old Lady" now in the Berlin Gallery. As the years advanced, he threw off the direct influence of his master and, exaggerating his peculiarities without retaining his superb chiaroscuro effects, became a mere imitator. Although the pupil caught the tricks of costume and fancy of the master, his earthy endeavours lacked the inward fire of his spirit. Moreover, the commercial instinct which beset him led to his working over-hastily and to his failing to complete many of his commissions. A large proportion of his pictures are signed and dated. But those that came from his easel, during the last two decades of his life, are less highly esteemed than the productions of his early manhood.

## THE RED ROOM

### NO. 9 PORTRAIT OF THE ARTIST.

Bust length, turned three quarters to the left. A young man, clean-shaven, with clear-cut features. In reddish-brown coat, with white linen collar, a black cloak fastened with a thin gold chain, and a black cap edged with pearls and having a large feather in it.

Canvas, 22½ inches by 18½ inches.

(0.57 × 0.46)

L. H. Cust in the *Burlington Magazine*, March, 1915, Vol. XXVI, p. 256, refers to this picture as "the interesting portrait of Ferdinand Bol by himself," and reproduces it side by side with "the inferior version in the Brunswick Gallery."<sup>1</sup> The latter is reproduced in the *Klassiker der Kunst* volume on "Rembrandt," 1904 edition, p. 70, as a "Portrait of Rembrandt, by himself, of 1633"; and in the 1909 edition, p. 34, with the same attribution and identification, as being of 1631.

A. Bredius, writing on "Drei frühe Werke von Ferdinand Bol" in *Kunstchronik*, August 21, 1914, pp. 610-613, reproduces the Cincinnati painting as "an early self-portrait by Bol," while claiming that the one at Brunswick is an "early self-portrait of Bol by or after that artist." (It should be noted that in our portrait the artist wears a reddish-brown coat, and his hands are not seen. In that in the Brunswick Gallery (No. 239) he has a coat of vivid blue and a brown cloak, and his right hand is raised to grasp the hilt of a sword.)<sup>2</sup>

Hofstede de Groot: "Smith's Catalogue Raisonné," 1916, Vol. IX, p. 161, No. 263, states that he "has lately convinced himself that the Brunswick picture is not by Rembrandt, but an early work of Govert Flinck in the style of the 'Study of a Head' in the collection of Count Stecki. It was etched as being by Philips Konig [*sic*]."<sup>3</sup>

<sup>1</sup> A misleading statement in the *American Art News*, January 9, 1915, gave rise to Cust's article. The "Young Samson" is reproduced in Sedelmeyer's "Twelfth 100 Paintings," No. 23. *Bol's (Early)*

<sup>2</sup> It is not to be confused with Bol's "Portrait of a Man" at Brunswick (1.29 × 1.06), No. 245 in the 1900 Catalogue, and signed by Bol and dated 1658. As Bol was forty-two years of age then, it cannot represent him.

<sup>3</sup> H. de Groot under that entry refers to this portrait; but the whole point of his remarks is lost, as he has in a cross-reference inadvertently added to the confusion by mistaking this portrait, by Bol, for Rembrandt's "Portrait of a Young Man rising from his Chair," No. 13 in the Cincinnati Collection and No. 736 in the "Catalogue Raisonné."

## THE RED ROOM

We may add that the Dresden Gallery contains a portrait by Bol of a "Young Man wearing his Hat" (No. 1606 in the 1912 Catalogue), in which he is seen at bust length, but turned to the right. The possibility of its representing "The Artist Himself," as the catalogue falteringly claims, is an extremely remote one.

In the Beurnonville sale, May, 1881, were the portrait of Bol by himself and the companion picture of his wife. They were later in the Hainauer Collection. He is therein represented in a yellow robe, brown mantle and black velvet cap, and holding his palette in his left hand.

Other portraits of our artist from his own hand are at Dordrecht (signed and dated 1646); in the Amsterdam Museum; and in the Albertina at Vienna. In the portrait of him, holding a medal, in the Van Horne Collection, Montreal, he is two or three years younger.

It may be noted *en passant* that the present portrait was at one time regarded as the work of Rembrandt. But it was bought and regarded as a Bol by Messrs. Scott and Fowles, from whom it was acquired by Mr. and Mrs. Charles P. Taft. Sometime later it was seen, together with the rest of the collection, at Cincinnati, by Dr. von Bode, who accepted the ascription to Bol and placed the portrait very high in the *œuvre* of that artist.

# THE GREEN ROOM





JAN STEEN  
*Dutch School; 1626?-1679*

AT the moment when Rembrandt was painting his first picture at Leyden, Jan Steen must have been lying in his cradle in the same town. Whether he was a pupil of Nicholas Knupfer at Utrecht as well as of Adriaen van Ostade at Haarlem, and of Jan van Goyen, whose daughter Margaretha he married as his first wife, does not concern us so nearly as the fact that he was one of the most versatile and technically proficient of the Dutch painters. There is nothing incongruous in his having painted quacks and alchemists, domestic scenes and rustic festivals, seeing that he leased a brewery and kept a tavern at Delft and Haarlem. Thus it is the life of the people rather than representations of cultured society that occupied his time and gave play to his sense of humour; and in that respect he is to be distinguished from Metsu and Terborch. Vivacious and prolific, he is to be ranked among the very greatest *genre* painters of his century, his admiration for the devotees of Bacchus and Venus being alike marked in his skilful composition and inventive gifts.

NO. 10 THE SICK LADY ("*La Malade Imaginaire*").

Three small full-length figures. A beautiful woman, about twenty-five years of age, is seated on a chair in the centre, her left foot resting on a stool. She wears a low-cut scarlet dress, a gray-blue silk bodice edged with fur, and a large white apron. She leans her head, enveloped in a white kerchief, against a pillow which is placed on a large book on a table; the table is behind the lady's back and has a dark red cloth on it; against the side of it stands a warming-pan. The lady extends her right

## THE GREEN ROOM

hand to the physician that he may feel her pulse. He is dressed in brown, wears a black cloak and hat, and holds gloves in his left hand. In the left background is the large four-poster bed with dark blue hangings. Near the bed, and on the far side of the young woman, stands a middle-aged woman who, clad in brown, is explaining the case to the physician. On the wall in the right background hang a picture and a mandolin; in the picture, which is contained in a gold frame, are represented "Venus and Adonis" seated on a bank under a tree. In the right foreground is an earthenware vessel containing charcoal. In the left foreground is an open book, inscribed:

"Daer baet geen medisyn  
Want het is minnepyn."

(Of no avail is medicine  
Since it is love-sickness.)

Wood, 17 inches by 14½ inches.

(0.43 × 0.36)

Signed in the right bottom corner: "J. Steen" (the J and S interlaced).

Formerly in the collection of Mr. W. Theobald under the title of "The Sick Lady," and included in his sale at Christie's, May 10, 1851.

Subsequently in the collection of Octavius E. Coope, at Rochetts, near Brentwood, Essex, and sold at Christie's, May 6, 1910, No. 71.

Exhibited, on loan, in New York, 1914, No. 7.

Smith: "Catalogue Raisonné," 1842, Supp., p. 478, No. 13, where it is claimed that the picture of "Venus and Adonis" is "an allusion to the malady of the lady."

*Art Journal*, 1851, p. 174.

Van Westreene: "Jan Steen," 1856, p. 131, No. 141, and there said to have been "bought by W. Theobald in 1842."

Hofstede de Groot: "Catalogue Raisonné," 1908, Vol. I, No. 175, p. 58, shows that Jan Steen painted some forty pictures, all differently composed, of the "Physician's Visit" or "Here Avails no Medicine." Eight of such compositions are reproduced in Gowans and Gray: "The

## THE GREEN ROOM

Masterpieces of Jan Steen." Of those the nearest to our picture is that in the Hermitage, Petrograd, No. 896 (H. de Groot, No. 139). It is eight inches higher and six inches wider than ours, and a candlestick, two books and a cup are on the table in the left foreground. In the "Sick Lady" in the collection of the Duke of Wellington (Catalogue, 1901, Vol. I, p. 39, No. 89) the lady is seated in an arm-chair in the centre of the composition; on the far wall, above the tent-shaped bed, hangs a picture of "Venus and Adonis," also in a gold frame, and there is a painting of a "Mulatto," apparently by F. Hals.

In the John G. Johnson Collection, bequeathed to the city of Philadelphia, is a "Doctor's Visit" by Steen (No. 510); it has six figures and is quite differently composed; it came from the Levy and Mieville Collections.

Illustrated in *New York Evening Post*, February 28, 1914; and in the *New York Tribune* and the *New York Herald*, March 1, 1914.

## GERARD TERBORCH

*Dutch School; 1617-1681*

THIS creator of the "conversation-piece," and one of the greatest of the Dutch "small masters," entrances us by the fine decorum, the carefully tended appointments and the cultured, if at times rather prosaic, pursuits of his sitters and their environment. Moreover, he works most happily in representing scenes on a small scale with the faultless drawing and sensitive perception that are required in the art of the highly accomplished miniaturist. Travelling extensively in England and in Spain, at a moment that the grit and long drawn out resistance of his countrymen to the Spanish yoke were insuring their deliverance from oppression, some of his achievements deserve to be ranked not merely as technical triumphs but as historical documents. Moreover, his life seems to have been passed in easy circumstances, a fact that contrasts forcibly

## THE GREEN ROOM

with the unhappy experiences of Rembrandt, Hals, Hobbema and others of his compatriots.

### NO. 11 THE SLEEPING SOLDIER.

The officer, wearing a steel cuirass over his buff coat with gold lace on the sleeves, is fast asleep in the chair. His arms are folded and his legs crossed. He has on heavy top-boots and a sword hangs at his side. On the floor to the right lies his high-crowned hat with its red and white plumes. His lips are being tickled with a feather by a woman, who wears a white satin dress with a brown corsage and bodice. On the left stands a richly dressed trumpeter in a blue tabard with gray sleeves. In the right foreground are a large gold ewer and a dish on a table; in the left, a bed with dark green hangings.

Canvas, 25½ inches by 21 inches.

(0.64 × 0.53)

In the collection of Johan van Tongeren, lawyer at The Hague, and sold March 24, 1692 (No. 57), as "Een Slaependen Officier van Terburgt" [*sic*]. (See Gerard Hoet: "Catalogus van Schilderyen," 1752, Vol. I, p. 13.)

In the Hoet Collection, Amsterdam, and sold October 8, 1700 (No. 3), under the title of "Een Slapende Veld-overste met een Trompetter, etc., van Gerard Ter Burgh." (See Hoet: "Catalogus," Vol. I, p. 59.)

In the Adriaen van Hoek Collection, Amsterdam, sold April 7, 1706 (No. 34).

In the Lormier Collection at The Hague, December, 1754 (No. 294). (See Descamps: "La Vie des Peintres," Vol. II, p. 129: "chez M. Lormier un Officier qui dort, une femme le réveille pour le faire parler à un Trompette.")

In the W. Lormier Collection, The Hague, July 4, 1763.

In the J. C. Pruijsenaar Collection, Amsterdam, December 27, 1814 (No. 73).

In the W. Brown Collection, London, 1830.

In the collection of Viscount Midleton, at Peper Harow, near Godalming, Surrey, and sold at Christie's, July 31, 1851.

## THE GREEN ROOM

In the collection of Mr. Henry Harvey, London, 1868.

In the collection of Mr. William Harvey, 1895.

Exhibited at Leeds, 1868, No. 652.

Exhibited at the Guildhall, London, 1895, No. 111.

Engraved in reverse by W. Chevalier.

Smith: "Catalogue Raisonné," 1833, pt. 4, p. 117, No. 3, as "The Drowsy Soldier"; and p. 131, No. 43, as "The Sleeping Soldier."

Redford: "Art Sales," 1888, Vol. I, pp. 146 and 464, and Vol. II, p. 333.

"Almost the principal interest attaches to those which come from two relatively unknown collections in the north of England, those of Mr. E. A. Leatham and Mr. William Harvey, of Leeds. In these days, when incessant exhibitions have brought almost everything to light, the amateur has quite a rare emotion when he stumbles across first-rate Dutch pictures that have not been shown before; and such, if we mistake not, are Mr. Leatham's 'Church Interior' and . . . Mr. Harvey's 'Sleeping Soldier' by Terburg."

*Times*, London, April 22, 1895.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

Hofstede de Groot: "Catalogue Raisonné," 1913, Vol. V, No. 77, p. 31, where it is erroneously stated that "there is to the left a table with straw-covered bottles and candlestick."

## JEAN FRANÇOIS MILLET

*French School; 1814-1875*

THE son of a peasant and born at Gruchy, a hamlet of Gréville near Cherbourg, he naturally paints the peasant's unceasing struggle with the forces of nature. His career naturally splits up into three divisions, that of his early rudimentary education in his native village, the period of twelve years when he practised his art training in Paris, and the last twenty-six years of his life, spent in the small village



## THE GREEN ROOM

of Barbizon on the edge of the Forest of Fontainebleau. As early as 1840 one of the two pictures that he sent in to the Salon was accepted and hung, but passed almost unnoticed. This academic recognition was, however, to herald no popular acclamation in the two decades that followed. His first real success was not forthcoming until the Exhibition of 1867, when a number of his best canvases were seen together. He had consistently declined the patronage of the fashionable, or the vulgar, that he might remain true to his own exalted ideals of the peasant gaining his livelihood from the soil. Yet this singleness of mind did not save him from the charge that his pictures were painted "as a plea against the misery of the people," and were to be condemned for their "propagandist tendencies." In point of fact, having painted a number of nude studies in his early life, he devoted his brush at Barbizon to creating that profoundly moving record of outdoor labour that ranks him among the world's great masters. For, as he advanced, he learnt to impart to scenes of humble, but never trivial, occupation the monumental grandeur which his subject matter inspired. He was nevertheless regarded with envy and malice by academicians who were fully conscious of the fact that his rise meant their fall in public estimation. This antagonism was all but effective down to the day of his death, which proved the occasion for some to simulate their grief at his tomb. Yet Alexandre Dumas, *père*, had termed him a "good, kindly, compassionate, religious and honest man." To-day he is perhaps more generally understood than any other painter.

If in his art he devoted himself to the pleasant and ever varying subjects which he felt afforded him his true vocation, his domestic life was no less admirable. His first wife had passed away in very early life, but his second was a source of secret strength to her husband from the outset, being always ready to leave her own domestic work to sit to him as a model for his peasant women. Attentive to his need, sharing his anxieties and sorrows, she lingered on to die at Suresnes as late as 1894.

## THE GREEN ROOM

No biographer of Millet fails to remind us that his "Angelus" was sold in the Secrétan sale in Paris in 1889 for 553,000 francs to an American purchaser. It was bequeathed some twenty years later to the Louvre by M. Chauchard.

"I never studied systematically," wrote Millet, "and I never followed programmes." On the contrary, he was wise enough to follow his own line, profess his own philosophy in art and produce with his heart, his eyes and his mind. As the result, the humanity of his art is sincere. It is characteristic of the man that, when he felt his end near, he exclaimed: "C'est dommage. J'aurais pu travailler encore."

### NO. 12 LA MATERNITÉ.

Three-quarter-length figure of a young peasant woman reclining in a chair, and seen in full front. She wears a yellow-brown bodice of coarse material, a brownish-gray skirt and a close-fitting yellow cap. She inclines her head towards the left and looks at some distant object, as she holds her sleeping child, who is clad in greenish-yellow swaddling-clothes and a white cap. Dark landscape background, with green leaves above to the left.

Canvas, 45 inches by 35½ inches.

(1.14 × 0.90)

Painted in 1872-1873.

Signed, in red, in the right bottom corner.

Included in the sale of the artist's effects, May 10, 1875 (No. 46), as "Jeune mère berçant son enfant dans ses bras. Figures de grandeur naturelle." It was then bought for 5800 francs by Tillot.

Subsequently it came into the possession of Mr. George W. Burnett, in whose house in London it was seen by Mr. Taft and the late Mr. Fowles. It then hung on an easel in the billiard-room. Mr. Burnett had, he said on July 9, 1903, every intention of bequeathing it to the National Gallery, London. However, he had reason to change his mind, and an arrangement was made for the purchase by Mr. Fowles of this canvas, together with Corot's "Environs de Paris" (now No. 44 in

## THE GREEN ROOM

this collection) and some ten other pictures. Those ten paintings were subsequently dispersed.

"En 1872 et en 1873 Millet s'occupa d'achever quelques-unes des peintures qu'il avait commencées à Cherbourg. Il travaillait à plusieurs tableaux à la fois. Sans parler des paysages promis à M. Hartmann et toujours attendus, et de la 'jeune mère berçant son enfant dans ses bras' (figures de grandeur naturelle), il peignait le 'Prieuré de Vauville' pour l'Américain M. Shaw<sup>1</sup> et bien d'autres tableaux encore."

Alfred Sensier: "La Vie de J. F. Millet," 1881, p. 349.

On December 31, 1872, he wrote: "My eyes are very painful. . . . I work very little, which distresses me. My 'Priory' [painted for Mr. Shaw, as just mentioned] is in the same state as when you saw it. . . . Here goes the year 1872 where all the years have gone." A charming way of saying, "Eheu! Anni fugaces."

On the subject of M. Hartmann, for whom this picture was painted, we may quote at some length from D. Croal Thomson's "The Barbizon School," 1890, p. 164:

"The brightest spot by far in Rousseau's connection with his fellow artists is his wonderful friendship for Millet. For Diaz, Rousseau had an affectionate regard more as between master and pupil, but for Millet he had the esteem of a man and an equal. Rousseau, being a strong-minded man, had a powerful influence over Millet and all for his good. He constantly encouraged him and was in many ways a real friend. He worked very hard to obtain for him such glimpses of momentary good fortune as he enjoyed. He would even sell Millet's drawings and pictures for him in Paris, and he always introduced his own patrons to Millet. M. Hartmann, of Alsace (!), who was the chief patron of the Barbizon painters in later years, was presented by Rousseau to Millet at the village [of Barbizon]; and Hartmann was a good financial friend to both. Amidst their difficulties in younger life, Millet and Rousseau had been compelled to make some awkward engagements with bills which, failing to be paid in due course, recalled them to real life, and troubled them in solemn earnest. M. Hartmann frequently interfered. He often stopped actions on the bills; he bought them up from their unrelenting creditors; and then, little by little, brought back again calmness into the life of the two friends. It was in Millet's arms that Rousseau died."

<sup>1</sup> Lately added to the Boston Museum of Fine Arts.

## THE GREEN ROOM

D. Croal Thomson, who reproduces this picture in his book at p. 240, adds, two pages further on:

"In 1868, M. F. Hartmann, of Münster in Alsace, gave Millet several important commissions, and in September the artist made a journey to Alsace to see his patron, as well as for the benefit of his health. On his return, he came round by Switzerland, visiting Basle, its cathedral, and its museum with the works of Hans Holbein; also Lucerne, Berne and Zurich. Rousseau had introduced Hartmann to Millet at Barbizon, and Hartmann frequently acted as the good genius of the two artists in saving them from relentless creditors."

Soullié: "J. F. Millet," 1900, p. 60.

"Among the other pictures on which he was engaged, were his 'Woman sewing by Candlelight,' his 'Peasant Woman feeding Turkeys,' and his 'Young Mother nursing her Child,' sometimes called 'La Maternité,' a life-size picture for which his daughter, Madame Heymann, sat to him."

Julia Cartwright: "J. F. Millet," 1902, p. 332.

M. Heymann, Millet's son-in-law, possessed several of Millet's most interesting drawings.

It is not necessary to put forward any view as to the genesis and elaboration of the elements in this composition. But they seem to be contained, not as here rendered, in the crayon study of "The Mother and Child" formerly in the possession of E. van Wisselingh. It is reproduced, plate M. 24, in Arsène Alexandre's "Millet," published by the *International Studio* in 1903.

## REMBRANDT

*Dutch School; 1606-1669*

REMBRANDT HARMENSZ VAN RIJN, whose art "is not for an age but for all time," was born, as his name shows, on the banks of the Rhine—or rather the Maas—at Leyden. It suited Ruskin to state that "Rembrandt's aim was to paint the foulest things—by rushlight."



## THE GREEN ROOM

But a more reasoned view would show him as a many-sided and profoundly creative genius, who had the resourcefulness to raise the most commonplace motives to a higher plane of sentiment and pathos, reflection and wide vision. A just appreciation may be formed from the hundred examples of his art, originating in 1626 and extending down to within a few months of his death, that are now in this country. In his earliest years members of his own family served him as a model, and he portrayed them in various characters. Until 1634 he had to compete with his prosperous and somewhat objective rival, Thomas de Keyser, but from such professional trammels and irksome restrictions he managed to free himself at the moment of his marriage to the wealthy Saskia. Become independent of exacting patrons, he painted with more insight, treating a variety of subjects and handling his chiaroscuro with ever-deepening mystery of effect. Before long the influence of domestic bereavement was reflected in his choice of subject, for he gave himself up to grave and penetrating themes to rid himself of the mental anguish through which he passed. In time his manner of life offended the susceptibilities of the ultra-moral section of the inhabitants of Amsterdam. Before long he was declared a bankrupt and his most treasured possessions dispersed. Yet his art continued to mature year by year, and so little unnerved was he by mere worldly afflictions that he continued to produce masterpieces which show the stupendous power of his genius. Subjective and many-sided, he did not lose himself in the infinite. Nor did he paint, as did so many of his contemporaries, merely what his eye saw. Nothing could cloud the spiritual beauty, the simplicity and the luminosity of his achievement; and so, as a painter of religious subjects, he brought the Bible story into human life. Thus passed away "the son of Herman, the son of Gerrit, the son of Roelof," owning nothing but the clothes he was actually wearing and the paint-brushes he used up to the very end. This mystic painter and etcher was the most profound and soul-searching master in a century which produced Hals and Velazquez, Rubens and



## THE GREEN ROOM

Van Dyck. He is thus a precursor of modern art in its finest and widest expression.

### No. 13 PORTRAIT OF A YOUNG MAN RISING FROM HIS CHAIR.

Three-quarter-length figure of a young man in black-figured robe, with a girdle having four black bows and fastened with tags, a flat lace collar and cuffs, and large black hat. He holds his glove in his right hand, as he rises from the chair which, upholstered in dark red, is dimly seen in the left background. The palm of his left hand is shown and the fingers are extended. Dark gray background.

Canvas, 50 inches by 40 inches.

(1.27 × 1.01)

Signed and dated low down on the right below the left hand: "Rembrandt, F 1633."

Formerly in the collection of Lord Ashburnham, and sold July 20, 1850.

Subsequently in the Pourtalès-Gorgier Collection, Paris, March 27, 1865, No. 181, as "Portrait d'un bourgeois," and stated to have been bought from Farrer, the London picture-dealer.

In the collection of Comte E. de Pourtalès, by whom it was lent to the Rembrandt Exhibition at Amsterdam, 1898 (No. 24).

Exhibited on loan in New York, November, 1909, No. 4, and in 1914, No. 4. This portrait is claimed to be the pendant to that of "The Young Lady with a Fan" (Bode, No. 101), *circa* 1633, which was shown at Burlington House in 1898 (No. 55).

Smith: "Catalogue Raisonné," 1836, pt. 7, p. 120, No. 332, as "A Gentleman of about thirty-two years of age."

Vossmaer: "Rembrandt: La Vie et ses Œuvres," 1877, p. 500.

Bode: "Complete Work of Rembrandt," 1897, Vol. II, p. 80, No. 100, refers to this picture:

"The big portrait of a 'Young Man' of the Pourtalès Collection is, no doubt, one of the most important and most attractive portraits painted by Rembrandt at his earlier time in Amsterdam. The marvellous state makes it still more important."

## THE GREEN ROOM

Dutuit, No. 224.

*Klassiker der Kunst*: "Rembrandt," 1909, p. 96.

Valentiner: "Art of the Low Countries," 1914, p. 244.

The *Times*, December 31, 1898, referring to the Rembrandt Exhibition held at Burlington House in the first months of 1899, says:

"We are flying in the face of chronology in here calling attention to another picture, which occupies one of the corners in this Great Room, but it may be grouped with the others as a novelty to London; for we are not sure whether Lord Leconfield has ever before allowed it to leave Petworth. This is the 'Portrait of a Lady' (No. 55), a three-quarter figure, dated 1635, the picture which Dr. Bode has with great probability claimed as the companion to the 'Young Man' in the Pourtalès Collection in Paris. It is a pity that, as the Comte de Pourtalès lent his picture to Amsterdam, it could not also have been borrowed by the Academy. In that case we could have seen the lady and gentleman side by side, and undone for a moment the divorce wrought by chance and the auction room. Whatever may be the facts as to their relationship, the lady is one of the few beauties ever painted by Rembrandt; she is, in fact, probably the most comely creature in the whole range of Dutch art, and, though the composition of the figure and the attitude are a little stiff, as is usual with the master's works of this early date, the painting of the details, and especially of the lace collar, shows that he had already arrived at a technical mastery far beyond any of his contemporaries, including the great De Keyser, to whom his art owed so much."

"Here is a Rembrandt, for example, in an earlier manner full of the refinement of considerable detail, showing a young man rising from his chair. He is in somber black and extends one hand in a natural attitude, and he is full of humanity. Indeed, humanity is the key-note of the figures here. You are convinced at a glance that you are looking at the personages themselves all through this exhibition, particularly in the case of this young man by Rembrandt."

*International Studio*, 1910, Vol. XXXIX, pp. lxxi, plate 73.

*Putnam's Magazine*, February, 1910, p. 526.

*Burlington Magazine*, 1910, Vol. XVI, p. 364.

*Connoisseur*, 1913, Vol. XXXVI, p. 261.

## THE GREEN ROOM

Reproduced in the New York *Herald*, March 1, 1914. It is there referred to as follows:

"As a caller enters the Exhibition at the Scott and Fowles Galleries a very affable 'Young Man' will rise from his chair to greet him, extend his hand and smile a welcome and then start to step down from the gilt enclosure about him. He can go no further, but it requires no stretch of the imagination to see him descend from the canvas where Rembrandt put him and walk up to the visitor. Who he is, the delvers into the past have not ascertained. He lives and breathes; his face, with its rounded chin, seems to have no contact with the canvas, and his hands are enveloped in air. This is one of the most attractive portraits that Rembrandt ever painted. It was formerly in the Pourtales Collection and is in a marvellous state of preservation. Its signature by the artist has the date of 1633."

Hofstede de Groot: "Catalogue Raisonné," 1916, Vol. VI, No. 736.

## SIR ANTHONY VAN DYCK

*Flemish School; 1599-1641*

VAN DYCK, having been apprenticed to Hendrik van Balen at the age of ten, worked in the studio of Rubens from 1615 to 1620. It is not always realized that, at this early moment in his career, the pupil was so precocious that he may be said to have been from time to time the instructor of his master, who was, in fact, twenty-two years his senior. So much so that the works of the pupil at this early period are at times to be distinguished from those of Rubens only by their flesh tints, the drawing of the hands, the gray shadows, the pose of the figures and other technical peculiarities. His first journey to England in 1620-1621 was brief; for, being unappreciated, he left in disgust. Fortunately he soon left Antwerp for Italy, visiting in succession Rome, Florence, Bologna, Venice and Mantua. After studying the works of the great Italian masters in those cities, he settled in Genoa in 1624. There he had the good fortune, as well for his contemporaries as

## THE GREEN ROOM

for the student of to-day, to exercise his gift of portraiture. In such a setting those portraits had a reality which they are apt to lose when hung under disadvantageous conditions. In the vast expanse of a Genoese *palazzo* they have the dignified air, the easy and almost effortless appearance of instantaneous creation. The glamour and aroma of their presence only heighten the gift of the great portrait painter, and show his wisdom in adapting the scale of his canvases to the environment they were to maintain for two or three centuries; for until the early nineteenth century many of such paintings still hung in their original homes in Genoa, as reference to the "Guida" of Ratti will show.

Back in Antwerp in 1628, and in England again four years later, he became Portrait Painter in Ordinary to their Majesties. Who knows not something of the long series of masterpieces painted for Charles I? Windsor Castle and the private collections of England contain the imposing portraits of well-bred sitters eminently suited to decorate and, as it were, to people sumptuous palaces. There is no straining after effect, no cold calculation to impress the spectator. Although they wear gorgeous apparel, the full range of their mentality is not impaired. It remained for his followers and imitators, in their professional business, to paint the lack-lustre eye and the cheek of cream that betoken the court beauties of Charles II's reign. The aristocratic distinction which is the hall-mark of his Genoese portraiture is seen again in his treatment of religious subjects, and in many of such works we recall the invention and golden warmth of Titian. If his portraits lack the analytical veracity of the Swiss-born Holbein, and are less profound and penetrative than those by Rembrandt, they were occasioned by different national requirements and, especially when they possess more dignity than those of Rubens, are more characteristic of an age of courtly bearing. Perhaps it is the entire lack of such an atmosphere, in these democratic times, that has again earned for these relics of the past the just appreciation which they did not always call forth in the eighteenth century. It is,

## THE GREEN ROOM

of course, necessary to distinguish such works from the factory-like output of the studio and the commercial activity of the pseudo-replica monger. The master himself was one of the great technicians, and his method is an abiding inspiration to modest artists, who, however, can do little more than stand mute in contemplation.

### NO. 14 PORTRAIT OF PAOLINA ADORNO, MARCHESA DI BRIGNOLE SALE.

Full-length, more than life-size portrait of a young lady of noble birth, in an ample, rich, brown-black dress, which is trimmed with several rows of golden brown embroidery, with full lace ruff or collar and cuffs. In her right hand, which has a diamond ring on the index finger, she holds her fan, while her left falls by her side and touches a little brown dog that is sitting on a red cushion on a red-upholstered arm-chair. She wears a large rope of pearls, and pearls are in her hair, in which, near her left ear, is a red rose. An architectural setting, with a column on the left and a dark red curtain hanging high up.

Canvas, 88 inches by 58 inches.

(2.23 × 1.47)

Paolina (or Paola) Adorno was the only child born to Giambattista Adorno by his first wife, Paola di Giacomo Spinola. She married the Marchese Anton Giulio, son of Gianfrancesco Brignole Sale, a Doge of Genoa and Ambassador to Philip IV of Spain. Anton Giulio was "Marchese e poeta" and his equestrian portrait of Van Dyck (2.86 × 1.98), in the Palazzo Rosso<sup>1</sup> at Genoa, was painted about 1621-23. The Adorni were, however, merchants; they had branch houses at Bruges and in Spain. The ladies of the Brignole Sale family were essentially benefactresses.

<sup>1</sup> The Palazzo Rosso was formerly the property of the Brignole Sale family; it to-day contains the Galleria Brignole Sale Deferrari. It is now No. 18 in the Via Garibaldi, and therefore near the Palazzo Bianco, No. 13 in the same street, which also was once in the possession of the Brignole Sale family. Near by is No. 10, the Palazzo Adorno. Thus this portrait calls forth historic memories of Genoa and its illustrious patrician families.



## THE GREEN ROOM

Giambattista Adorno, the father of the lady here represented, was Senator-Governor in 1621 and in 1632. In 1626 he was Senator-Procurator. By his second wife, Violante di Cesare Longhi-Giustiniani, he had four sons and two daughters: (1) Giambattista; (2) Agostino; (3) Michele; (4) Filippo, who married Anna di Luca Longhi-Giustiniani; (5) Francesca, who married Niccolò di Antonio Spinola; and (6) Emilia, who married Giambattista di Gianantonio Raggio.<sup>2</sup>

Giambattista, the eldest of these sons, married Caterina di Cesare Durazzo, by whom he had two sons and two daughters; of these children only one, Agostino, was married. It seems probable that this branch of the family inherited the portrait before us.

Giambattista's wife, Caterina, was also painted by Van Dyck; the portrait of her, as the Marchesa Durazzo, hangs in the Royal Palace at Genoa. In it she is represented with her right hand on the edge of a fountain, and holding a fan in her left. She is, moreover, therein dressed almost exactly as is Paolina Adorno in our portrait. She was painted also by Van Dyck with two of her children in the picture now in the Palazzo Durazzo, Genoa (*Klassiker der Kunst*, p. 180).

Paolina Adorno was more than once painted by Van Dyck. The portrait of her in the Palazzo Rosso (No. 14), measuring 9 feet 5 inches by 6 feet 6 inches, was, according to Ratti, in the Brignole Sale Gallery in 1780. It is reputed to have been painted in one night, after a ball at the Casa Doria at which Van Dyck had conceived a sudden and violent passion for the "bella Genovese." It was restored in 1902.<sup>3</sup> The companion portrait of her husband also hangs in the "Red Palace," and is No. 5 in its Catalogue.

Another portrait of Paolina, in a different dress and differently posed as she moves to the left, was in the collection of the late Duke of Abercorn at Hampton House. It was exhibited at the Grafton Galleries in 1909-1910, No. 58.

Included in the same exhibition for a brief period in 1909 (No. 55) was the portrait group, now in the gallery of Mr. Joseph E. Widener, at Elkins Park, Philadelphia, of Paolina together with her son. The Catalogue of the Widener Collection, 1913, No. 53, states that "it has been questioned whether the picture represents Paola [or Paolina]

<sup>2</sup> The pedigree of the Adorno di Genova family is given by Litta: "Famiglie Celebri Italiane," pt. 120 (usually bound up in Vol. I); Tavola III concerns us most.

<sup>3</sup> See "Connoisseur," May, 1903, Vol. VI, p. 30.

## THE GREEN ROOM

Adorno or another member of the Brignole Sale family. . . . It seems that this picture is also a portrait of her. She wears the same jewelry, the chain and the headdress."

Parenthetically we may observe that the Christian name of our young lady is given by Litta and by most writers as Paola. Yet modern Italian writers prefer to describe her as Paolina, and this seems the more correct form. Possibly she was known in her own home as a child by the diminutive form, Paolina, to distinguish her from her mother, when she was not referred to as, say, Signorinetta.

This portrait remained for over two hundred and fifty years in the possession of the Brignole Sale family, for whom it was originally painted, or in that of their descendants who inherited the Brignole family palace. It passed, together with that palace and other pictures, to the Durazzo family and was subsequently acquired from the Marchese Flavio Durazzo, of Genoa. The facts are briefly set out in a letter written in 1905 by C. Fairfax Murray and now in the possession of Mr. and Mrs. Charles P. Taft. It reads thus:

"The Marquis Durazzo purchased from the Brignole family the palace in Via Garibaldi, Genoa, where hung the two portraits by Van Dyck, that lately purchased and a Portrait of a Gentleman belonging to Baron Franchetti at Venice, now on the Index.

"On the death of the Marquis the pictures became the property of the Marquis Flavio and the Marquis Marcello Durazzo respectively.

"The Marquis Marcello sold his, the male portrait, some years since, to Baron Franchetti.<sup>4</sup> The Marquis Flavio kept the lady till this spring."

In view of the *provenance* of the canvas before us and the facts already cited, we may reasonably claim that the identification of the young lady is established. It was entirely unknown until its reproduction in colour in the *Ladies' Home Journal*, May, 1917, p. 5, where stress was laid on the fact that:

"The unusual height of the figure is characteristic of this period, lending a queenly dignity of bearing. A small dog is introduced, only to be overwhelmed and obliterated by the majestic presence of

<sup>4</sup> That is apparently the "Young Man" exhibited by Baron Franchetti at Antwerp in 1899, and mentioned in Cust's "Van Dyck," 1900, p. 241. It is illustrated in *Klassiker der Kunst*: "Van Dyck," p. 178.

## THE GREEN ROOM

its mistress. The golden tone and rich black also mark the period and bear witness to Van Dyck's recent study of the great Venetian master, Titian."

The contrast between the ample proportions of Paolina and her diminutive dog is seen again in the "Portrait of the Wife of Philippe le Roy" in the Wallace Collection (No. 79), which is dated 1631 and belongs to the second Flemish period of the artist. In the latter the lady naturally wears a double lace frill which covers her neck and shoulders, as marking the difference of country and fashion.

This is reproduced by Valentiner: "Art of the Low Countries," 1914, p. 239, as "A Lady of Rank," of the Genoese period, 1621-1626. He adds (p. 208):

"When Van Dyck painted the Genoese ladies with their children, he used the doll-like little ones simply as facts to augment the expression of grandeur and of superior intelligence in their elders, somewhat as he put beside a great lady—for example, in a picture owned by Mr. Taft—a playful little dog whose graceful, heedless gambols emphasize by contrast her dignified placidity. In his portrait of Paola Adorno, belonging to Mr. Widener, he uses the boy with his splendid red and yellow velvet dress as a colour contrast to the deep black of the satin gown."

## REMBRANDT

*Dutch School; 1606-1669*

### NO. 15 PORTRAIT OF AN ELDERLY WOMAN.

Bust length, nearly life size; portrait in dark brown dress and hood, with a white kerchief. A black fur-trimmed cloak fastened with two gold clasps, over a dark gray under-dress. Gold earrings. Dark neutral background.

Canvas, 25 inches by 20 inches.

(0.63 × 0.50)

Signed, low down on the left: "Rembrandt. f. 1642."

Formerly in the collection of Sir Hugh Lane.

## THE GREEN ROOM

Exhibited at the Guildhall, London, 1903, No. 135. It was then rated high by connoisseurs, but the critic of one London periodical, May 30, 1903, had the temerity to urge that: "The 'Portrait of an Old Lady' (No. 135) may surely be excluded as altogether unworthy"!

Exhibited, on loan, in New York, 1914, No. 6.

Bode: "Complete Work of Rembrandt," 1906, Vol. VIII, No. 584, p. 38, reproduces this picture as a representative work, but incorrectly states in the text that it is "dated 1652," an error that has been copied by several other writers without question. There is, however, no doubt that the date on it is 1642.

"This bold painting bears a date which appears to be 1652. Rembrandt's mother died in 1640, so that the traditional title of the picture cannot be correct. It used to be the common habit to call any portrait of an old woman by Rembrandt his mother. . . . As Rembrandt advanced in years he grew more and more sensitive to the beauty of old age. Moreover, his power of rendering that beauty correspondingly developed. The loose and free touch that came to him with mature years was better adapted to treat such figures as the one before us than the smooth and unlined countenances of youth. His power of attracting sympathy for age grew from his own enlarged sympathy. The sorrows of the world seem to have impressed him as they impressed Goethe, and he sympathised without revolt. The world has rightly felt that Rembrandt's later work is larger and nobler than that of his years of prosperity and fashionable employment."

Sir Martin Conway: "Great Masters," 1903.

*Klassiker der Kunst*: "Rembrandt," 1909, p. 349.

Valentiner: "Art in the Low Countries," 1914, p. 247, as of 1652 [*sic*].

Hofstede de Groot: "Catalogue Raisonné," 1916, Vol. VI, No. 496, p. 251, as "dated 1652" [*sic*].

This broadly painted and most expressive portrait can, without doubt, be assigned, even unsupported by the date of 1642, to the earlier period. A careful examination of the technique supports that view. The year in which it would thus be painted marks the turning-point in the Dutch master's career; for it saw the completion of his great work, the so-called "Night Watch," at Amsterdam. The somewhat melancholy mood of

## THE GREEN ROOM

the sitter may perhaps reflect the grief of the artist at the death, in that year, of his beloved wife Saskia. One cannot help feeling also that this canvas was painted in the seclusion of the home. Indeed, the portrait recalls somewhat vividly the pathetic portrayals which the young master painted of his "Mother," of which instances are preserved at Windsor and at Wilton, near Salisbury. They, however, belong to the much earlier date of 1629-1631.

Reproduced in the New York *Herald*, March 1, 1914.

## JEAN BAPTISTE CAMILLE COROT

*French School; 1796-1875*

PERHAPS few would expect to read that Corot was the son of a *coiffeur* and a *modiste*. Yet such was his parentage. He had become a pupil of Nature in her mysterious and elusive moods before he entered the studio of the academic painter Michallon and, afterwards, that of Bertin. Following in the footsteps of French XVII century landscape painters, he in 1825 arrived in Italy on the first of his three journeys to that country. His early works mark a sense of obvious topography, but reveal him as enamoured of atmosphere. Rendered with some precision as are his early works, he was in his mature style to develop a lyrical feeling based on the classical traditions taught by Michallon; this feeling was allied with his own impressions, received direct from nature. To this end he had sauntered along the banks of lake and river, and made the acquaintance of individual trees and shrubs. He had thus exercised his judgment in the selection of pictorial motives, and rejected the chance appearance of mere topography. He had been thus led to freedom of vision and airy looseness of touch, and the paint on his later canvases justifies their description as "colour music." Although decorated after the Salon of 1846, his European fame dates only from the last period of his career. By then he realized that the ancients were wise in peopling lake and forest with nymph



## THE GREEN ROOM

and dryad. Half unconsciously he had to paint the tender poetry of dawn and dusk with the shimmer of vibrating atmosphere, while all was based on a truly classic sense of style. And all this time his power of penetration was blended with a true *bonhomie*. Thus *le bon papa* Corot gave us charming little figure-pieces and countless landscapes rendered with a mastery of tone-values. From the remarks of the genial and robust master of the *arbre penché* we may quote his comment on Rosa Bonheur: "No, I don't like that woman in man's clothes! Why can't she paint and remain a woman?" Equally sententious was his dictum that "Leonardo da Vinci is the inventor of the modern landscape." And of that fact there is no doubt, unless in a different sense we hark back to Giotto as "the beginner."

NO. 16 LE SOIR ("*La Fête de Pan*").

A romantic sylvan landscape, with tall feathery trees on rising ground in the left middle distance. At the foot of the knoll two nymphs are dancing, while two others of their number and a child stand near. They bear garlands and are about to decorate a terminal figure of Pan, god of pastures, forests and flocks. The rays of the setting sun are seen along the valley on the right, and the sky, tinted with the rosy light of early evening, is reflected in a pool in the foreground. The whole scene is rendered with delicacy of touch, freedom and breadth of treatment.

Canvas, 36 inches by 43½ inches.

(0.99 × 1.10)

Signed in the left bottom corner: "COROT."

Said to have been in an Irish collection about 1871.

In the collection of Baron E. M. de Beurnonville, and sold April 29, 1880 (No. 1), under the title of "Le Soir." Engraved in *eau forte* by Buhot for that catalogue; the description in the sale catalogue begins: "Le soleil a disparu, le ciel est encore tout inondé de lumière."

## THE GREEN ROOM

In the Defoer Collection, Paris, but not included in the sale catalogue of May 22, 1886.

In the Crabbe Collection, Brussels, and lent to the Exposition Centennale de l'Art Français, Paris, 1889, No. 184, as "Le Soir." Included in the sale catalogue of that collection, June, 1890, No. 2, under the title of "La Fête de Pan."

Lent by Archibald Coats, of Paisley, Scotland, to the Corot Centenary Exhibition, held in the Galliera Palace, Paris, 1895, No. 41.

It is not to be confused with the picture "Souvenir de Mortefontaine" (?), of about the same measurement, in the Coats Collection, put up at auction at Christie's, July 3, 1914, No. 101 (Robaut, No. 2191).

Robaut: "L'Œuvre de Corot," 1905, Vol. IV, p. 287, No. 1111, as "La Fête de Pan," painted about 1855-1860.

"The Corot has always been considered as one of the finest and most representative examples of the great French painter, and came on the market through the dispersal of the Crabbe Collection in Brussels about fifteen years ago. It then went to the Coats Collection, of Paisley, from which it was obtained by private sale."

New York *Herald*, March 24, 1904.

Mireur: "Dictionnaire des Ventes," Vol. II, p. 263.

## FRANS HALS

*Dutch School; 1580?-1666*

THE exact circumstances of his birth are unknown, but he was born about 1580, and apparently at Antwerp, his parents having temporarily removed to that city from Haarlem. In any event, from his childhood he made "the City of the Tulip" his permanent place of residence. He may have been a pupil of Cornelis Cornelissen, of Hendrik Goltzius, or even of Karel van Mander, the Dutch Vasari. The earliest surviving works of this great "master of the brush" comprise his small sketchy portraits of children with

## THE GREEN ROOM

tousled hair, and rommel-pot players of rather forbidding exterior. It is remarkable that no extant work can be dated earlier than 1610, when he had passed his thirtieth year. But by 1616 his art must have come to be highly esteemed locally, as he was in that year commissioned to paint his "Banquet of the Officers of the St. Joris Shooting Guild," which is still one of the municipal glories of Haarlem. On February 20, 1616, he was summoned to appear before the Burgomaster of Haarlem, who reprimanded him for his irregular habits and his cruelty to his first wife, Annette Hermans. She died some months later, and the following year he married Lisbeth Reyniers, by whom he had six sons; they were all painters, but only of mediocre attainments. Improvident, impetuous and at times irresponsible, he doubtless was. Yet it is clear that he could not have been in early manhood the wine-bibbing sot that some have misrepresented him as being. For his magnificent achievements of later years, attested by numerous canvases, belie the haphazard comments of unvarnished chroniclers. Like many of his contemporaries, and among them Rembrandt, his junior by twenty-six years, Hals found it difficult to attract art patrons; so that in 1654 he had to appear before a public notary, at the instance of a baker who sued him for debt. In such circumstances he came to lack the inner moral support and self-dependence which in earlier years had sustained him. In 1664 he was granted poor relief by the municipality of Haarlem; two years later an allowance of fifty florins a quarter was made to him, and on his death his widow was allowed fourteen sous a week. Thus came to his end, in a pauper's grave, one of the elect number of accomplished portrait painters, and one who had achieved the labours of at least half a century. In spite of his fluctuating circumstances, his art did not wane, although the fashions of his fickle patrons had changed.

No one has ever surpassed Hals as a technician within the self-imposed limits of his art, which is full of ease and assurance and remarkable for a magical touch. With the exception

## THE GREEN ROOM

of a dozen canvases, he limited himself to portraiture, and in his hands it is frankly human and self-revealing. A comparison of his art with Rembrandt's is natural. Rembrandt was more versatile, and excelled Hals in the romanticism of his light effects, in the wider range of his spiritual vision, and in the æsthetic unity of his well-balanced compositions. On the other hand, Hals's fully-loaded brush, which enabled him to improvise a chromatic scale of suitable intensity, denotes that he adhered to his own conceptions, untouched by intercourse with other painters. Hals's forceful characterization and frank realism transformed the likeness of his sitters into great art. The humour of this lusty realist was inexhaustible, and served him as the key-note of all expression. Yet until 1865 his art was practically forgotten; nor did it receive the measure of respect due it for at least another forty years.

### No. 17 PORTRAIT OF MICHIELSZ DE WAEL.

Three-quarter-length, life size, in black dress, with lace cuffs and loose-falling ruff, and wearing a large black hat. His lemon-coloured gloves are held in the right hand, which falls by his side; his left hand is placed against his hip. He has a moustache, a short beard and a ruddy complexion. Yellowish brown background.

Canvas, 47 inches by 38 inches.

(1.19 × 0.96)

Formerly in the collection of Arthur Sanderson, in Edinburgh.

"The portrait of Michael de Wael is studiously sober in colour, and, unlike the gallant and merry captains and soldiers of the Haarlem guards whom he painted with such gusto, has a pensive cast. De Wael is standing, seen to the knees, in a black silk dress trimmed with velvet, with plain deep ruff-like collar, and a round-brimmed hat. His right arm, with long white cuff, hangs at his side, the hand holding a glove; the left is akimbo. His cheeks, rather dry and red, have high bones and are bare; but he wears a moustache, an imperial, and a short pointed beard. On the whole, the face is

## THE GREEN ROOM

rather hard, but manly and agreeable withal—a face noticeable in a crowd, and to be trusted. This picture must be reckoned amongst Mr. Sanderson's most covetable possessions."

*Art Journal*, 1897, pp. 271-3.

When exhibited at Burlington House, 1902, No. 101, it drew forth considerable praise.

"Near it is a later picture by the same hand [Hals], belonging to Mr. Arthur Sanderson. This 'Portrait of Michael de Waal,' a very fine picture,—it lately attracted much attention at Glasgow,—is of the middle period of the master, and, though the character and attitude have less than usual of that splendid swagger which is the true note of Hals, it is in all technical respects a highly characteristic work of his."

*The Times*, London, January 21, 1902.

"He is in his most characteristic mood in the 'Portrait of Michael de Waal' (No. 101, Mr. Arthur Sanderson), superb in the desinvolture of the design, in the certainty in which it is thrown on the canvas; but as to the head—that of a *viveur*, by his looks of Hals's own type, superficial and not a little coarse."

Sir Claude Phillips in the *Daily Telegraph*, January 24, 1902.

"To lovers of admirable technical accomplishment, one of the most distinguished works in the Exhibition is beyond doubt the 'Portrait of Michael de Wael,' by Frans Hals, a splendid exercise in direct brush-work which is at the same time vigorous in statement and refined in execution."

*Magazine of Art*, 1902, p. 224.

"Among the works of Dutch and Flemish painters at the Exhibition, those of Frans Hals are among the most striking. It is not often that Hals reveals himself in so sympathetic a vein as in the 'Portrait of Michael de Wael' (No. 101) and 'The Portrait of a Lady' (No. 133). . . . The 'Portrait of Michael de Wael' comes a trifle nearer to Hals's ordinary manner, but it is none the less unusually quiet and reserved. The man, with his hand hanging listlessly at his side and his features relaxed, is seen in a moment of absorption, unconscious of his surroundings or his effect on others. The momentary mood is seized with as great a certainty and as fully realized as the franker, more obvious moods which Hals usually affected. The placing of



## THE GREEN ROOM

the admirably planned design is, even for Hals, remarkably felicitous. So, too, is the restricted colour-scheme and the brick-red flesh and greenish-black dress."

*Athenæum*, London, March 1, 1902.

G. S. Davies: "F. Hals," 1902, p. 65, claims that

"the somewhat rowdy-looking person who sits sixth from the left in front of the table (in the group of 1627), and who turns his glass upside down after emptying it, is the same man as he who stands fifth and in the lower row of the 1639 'St. George's Group,' grasping a baton in his left hand. In the earlier group he has often been mistaken for Frans Hals himself, who, however, had, it is needless to say, no place in these groups. The man is Michielsz de Waal—a separate portrait of the same man, the property of Mr. A. Sanderson, appeared in the Winter Exhibition of the Old Masters, January, 1902—who, when the later group was painted, was fiscal of the Guild. The twelve intervening years of marching and feasting have left marks which Hals has not forgotten to record."

E. W. Moes: "*Iconographia Batava*," 1905, Vol. II, p. 566, where it is noted also that Jan de Wael, who died in 1663, was Burgomaster of Haarlem.

E. W. Moes: "F. Hals," 1909, p. 104, No. 83.

Exhibited, on loan, in New York, November, 1909, No. 1.

Hofstede de Groot: "Catalogue Raisonné," 1910, Vol. III, p. 72, No. 242, deals with this picture. Apparently it is the companion portrait to that of his wife, Cornelia van Baersdorp, but the latter of these paintings has not been seen, or at least identified, since it was No. 153 in the sale held at Utrecht, Holland, June 27, 1825, when two hundred florins were paid for the pair!

"The second Hals [exhibited in 1909, as above] was a standing portrait, something more than half length, of that Michielsz de Wael, of Haarlem, who sits sixth from the left in front of the table, reversing his empty glass, in the reunion of the Officers of St. Joris Shooting Guild, 1627, and who stands fifth from the left in the lower row, holding a *bâton*, in the similar group of the same guild, 1639. In Mr. Taft's picture something of the weariness that follows these banquetings may be discerned in the countenance, and possibly also

## THE GREEN ROOM

something more of refinement. The colour is fresh and just, very beautiful, and the supple, alert movement of the figure is most admirably rendered.”

*Burlington Magazine*, 1910, Vol. X, p. 386.

“There are three examples of the painter’s painter, Frans Hals, prince of craftsmen, and perhaps the most notable is the portrait of Michielsz de Wael, of three-quarter length, of florid countenance, a fresh, crisp canvas, almost as perfect as when it left the artist’s studio. The head is a marvel, and there is a right hand that is the last word [!] in brilliancy of execution. One notes in the portraits of these men the splendid management of the blacks, the brilliancy and snap obtained in the manipulation of the sombre tones of a costume that offered apparently little for the enthusiasm of the painter.”

*International Studio*, 1910, Vol. XXXIX, p. lxxiv.

Exhibited, on loan, in New York, 1914, No. 1.

W. von Bode (tr. M. W. Brockwell): “Frans Hals,” 1914, Vol. II, No. 168, plate 102.

Entire unanimity among the critics, as to the identity of this distinguished-looking young man, has not yet been reached. Nor do we know exactly when the portrait was painted. It is now contained in a plain but quite suitable frame, but we are told that formerly there was “on the bottom of the frame a coat of arms bearing a bird facing right on clouds. On the top of the frame is the monogram comprised of the letters C H R and G.” This is vague enough in all conscience, and the knowledge of heraldry displayed is not very convincing.

But there is common ground for discussion, as Michielsz de Wael—and it may well be he who is here portrayed—figures in two portrait groups painted by Hals in 1627 and 1639, and now in the Town Museum at Haarlem. The former represents the “Banquet of the Officers of St. George’s Shooting Company” (St. Jorisdoelen). Six men are seated and five others stand round a table. Each figure bears a number corresponding to the list of names below on the frame. The names include (1) Aernout Druyvesteyn, Colonel, and (2) Michielsz de Wael. The figures are ranged in order from left to right; of those seated the fourth from the left is Michielsz de Wael. He is bare-headed and has a moustache. (Bode, plate 61, 68 inches × 90 inches; H. de Groot, No. 432.)

## THE GREEN ROOM

The latter represents the "Officers and Under-Officers of the St. George's Shooting Company." In the open air nineteen persons are assembled, mainly in two rows. They are numbered and named: (1) Johan Loo, Colonel; (2) Michielsz de Wael, Treasurer, who is in the lower row and fifth from the left; he wears a broad-brimmed hat, fine linen collar and cuffs trimmed with lace, and a sash; a baton is in his extended left hand; he is turned three quarters to the left. (Bode, plate 112, 80½ inches by 164 inches; H. de Groot, No. 435.)

Everyone will, perhaps, not recognize the identity between the historical figure in these portrait groups and our sitter. But those who admire consummate technical accomplishment and direct brush-work will admit that the present example is vigorous in statement and refined in execution.

## ADRIAEN VAN OSTADE

*Dutch School; 1610-1685*

IN Adriaen van Ostade we meet with a pupil of Frans Hals, but one influenced perhaps by Rembrandt and Brouwer; a native of Haarlem, he was a prolific painter of ability and charm. Although a little matter-of-fact at times, his paintings, drawings and etchings are to-day highly prized, and deservedly so. The brother and master of Isaac van Ostade, he spent the whole of his life in his native town painting an endless variety of scenes from family life and daily occupation, which he rendered in carefully blended tones, even though there is a certain repetition in the types. Still, thus is he the product of his country and his period, and a technician of rare distinction.

### NO. 18 INTERIOR OF A CARPENTER'S SHOP.

The carpenter, in blue coat with red sleeves, and a blue cap, stands by the window in the right background; he rests a large piece of wood against the window sill. On the left, and nearer to the front, are two men and a boy. One of them is seated

## THE GREEN ROOM

on an upturned tub, and is poking the dying embers in the hearth; another man is holding an earthenware jug in his right hand, as he offers the glass in his left to the child who leans against the chair; near the chair is a dog. Smoked hams hang from the rafters near the fireplace; baskets and boards are by the window and near the wall on the right.

Canvas, 13 inches by 15 inches.

(0.33 × 0.38)

Engraved as "La Maison du Menuisier" in the D'Orsay Collection. Included in the Biré Collection, sale Hérís of Brussels, Paris, March 25, 1841, No. 48.

Apparently the picture described by Hofstede de Groot: "Catalogue Raisonné," 1910, Vol. III, p. 263, No. 404f, as "The Joiner's Shop." It is therein stated incidentally that "another man mends his shoe." In a poor photograph of the painting, or before it was properly cleaned, he may have appeared to be so engaged. He is, in fact, poking the embers.

Dr. W. von Bode wrote, in 1905, to Lockett Agnew thus:

"The Adriaen van Ostade 'Interior of a Cabaret' which you showed me last month is certainly one of the finest pictures by the master that I have seen for sale for years. It is fine in composition, full of life, beautiful in colour and chiaroscuro and well preserved. I prefer these smaller pictures to the rich compositions of the artist, which are generally too crowded."

## FRANS HALS

*Dutch School; 1580?-1666*

### NO. 19 THE LAUGHING BOY.

A small bust length of a boy with long reddish-brown hair, rosy face, and large mouth with some of the front teeth missing. He looks out at the spectator over his left shoulder, but his body is turned to the left. He wears a green coat. In his raised right hand he holds a whistle, or flute, in front of

## THE GREEN ROOM

another child, whose face is less well seen in the left background.

Canvas, in a clearly marked oval on a small rectangular ground,  $13\frac{1}{4}$  inches by  $12\frac{3}{4}$  inches. (0.33  $\times$  0.32)

Bode (tr. M. W. Brockwell): "F. Hals," 1914, Vol. I, No. 28, plate 12c.

Possibly to be identified with the picture described at length by De Groot: "Catalogue Raisonne," 1910, Vol. III, p. 36, No. 132, as "Head of a Laughing Boy with a Flute." That picture is described as being a panel—the present one is a canvas—and signed with the monogram. It is said to have been exhibited at Düsseldorf, 1886, No. 134, and to have been included in the Neven sale, Cologne, March 17, 1879, No. 85, and at the Niesewand (!) sale in London, June 9, 1886, No. 52. It seems impossible to verify these facts "on this side."



# THE ENTRANCE HALL



## MEINDERT HOBBERMA

*Dutch School; 1638-1709*

OF the artistic origin of Hobbema's achievement we know little, but he is said to have been a pupil of Jacob van Ruisdael. That he had thought out a characteristically Dutch manner of his own, before he came under the influence of Ruisdael, will not be denied. And we know that, as friends, they went into the country together on sketching tours. Ruisdael painted *everything* in the range of landscape: but not so Hobbema. The latter does not, like Avercamp, give us winter scenes; like Van der Neer, moonlit canals; like Everdingen, mountain torrents; like Ruisdael, rocky or hilly landscapes with storm effects. Trees to Hobbema are individual objects to be scattered as accessories about the middle distance, and not to be looked upon as integral features of a wood. He did not go into the open, and paint directly on his panel the actual appearance of a scene that he chanced to see with an ever changing natural aspect, as did Jacob van Ruisdael. But he worked as an eclectic, representing the composite landscape, of his own formation and invention, with a poetic charm and a sense of realism that have established his fame in our time. Individual in his outlook on nature, he prefers to set before us a scene of engaging naturalism. Thus a carefully executed, and often shady, foreground may include a rutty road near a clump of trees, a pool of stagnant water, or a tiny peaceful stream. Pieter de Hooch by subtle gradation of light, although differently controlled, and in another sphere of Dutch painting, treated his human figures as decorative adjuncts in a passage or another room at the back: Hobbema contrived with conspicuous success, as his scene recedes into the middle

## THE ENTRANCE HALL

distance, to make the light pierce through a screen of trees and foliage and cast long shadows across the open glades. In the environment that Hobbema devises we do not at first see the red-tiled cottage, the wooden hut with a half door, the church spire, the green water-mill or the castle in partial ruin; yet all may be there, in a Guelderland landscape seen by the strong light of an afternoon sun and invested with an atmosphere of contentment and peace; the whole is rendered with a loving sense of detail. This detail obscures the accessories in a deliberately composed scene, which had no existence in fact.

Yet so strange was the economic condition of Holland in the closing decades of the seventeenth century, and so scanty was art patronage, that Hobbema, to support himself, was obliged to abandon the professional activities of a painter for those of a municipal gauger of wine and foreign liquids which, in Haarlem, had to be measured according to their capacity. Although his æsthetic activities in early manhood were of short duration, he has left us a fair number of paintings, but his own figures are ill drawn. He died in poverty, in the same street that Rembrandt had died in forty years previously. His pictures had a great influence on the art of "Old" Crome, the landscape painter in the Norwich School, who died in 1821.

NO. 20 A LANDSCAPE WITH CATTLE AND FIGURES ("*Les Moulins*").

The left of the composition is dominated by lofty trees, which surround and overshadow a sedgy pool by the roadside. On the far side of the pool, and in the shade, is a man with two cows, one of which is drinking. Near them are a goat, a dog and several sheep. On the extreme right a herdsman, blowing his horn, drives an ox down the road, and is about to pass a boy who walks towards him. At the roadside on the right sits a woman, and a man lying on the ground rests his head on her lap. In the distance to the right we see two

## THE ENTRANCE HALL

water-mills, in front of which is a large mill-dam. Beyond them and more to the left are houses, and one or two small figures seen in the sunlit meadows.

The figures were painted in by Adriaen van de Velde.

Canvas, 37 inches by 50 inches.

(0.93 × 1.27)

Signed: "M. Hobbema."

Said to have been more than one hundred years ago in the collection of "an English nobleman." Subsequently it passed into the collection of the Countess of Holderness, which contained "some good pictures of the Dutch School." After the death of the Countess, "who succeeded to some of the best from the Greffier Fagel Collection in Holland," the pictures were dispersed in 1802, this one being then sold to "Hanbury Tracy."

Exhibited at the British Gallery, 1821, No. 129; and 1832, No. 56, by C. Hanbury Tracy.

In the collection of Charles Hanbury Tracy, 1835.

In the San Donato Collection, sold at Florence, Italy, in March, 1880, No. 1103, and referred to in the Catalogue as a "magnifique paysage, l'un des plus précieux chefs d'œuvre d' Hobbema. Signé: M. Hobbema en toutes lettres, à droite sur le chemin; 0.96 × 1.28."

In the Secrétan Collection, and included in the sale at Christie's, July 13, 1889, No. 6.

Subsequently in the collection of Samuel Cunliffe-Lister, at Swinton Park.

Exhibited, on loan, in New York, November, 1909, No. 5; and again in 1914, No. 5.

Smith: "Catalogue Raisonné," 1835, pt. 6, p. 117, No. 10, where it is stated that "the figures in this capital picture are by Adriaen van de Velde."

New edition of Smith, 1912, Vol. IV, p. 389, No. 106.

Redford: "Art Sales," 1888, Vol. I, p. 89.

"Hobbema's works were little thought of during his lifetime, or even during the succeeding generation. No mention is made of his name in any sale catalogue until 1735, twenty-six years after his death,



## THE ENTRANCE HALL

when two landscapes by him were sold for 70 and 40 florins. . . . During the 19th century they have changed hands at as high a price as £8,820, the sum realized at the sale of the San Donato Collection in 1880, by a 'Landscape' with cattle and figures by Adriaen van de Velde." (F. Cundall: "Landscape Painters of Holland," 1891, p. 158.) That reference, of course, applies to the present picture.

"A landscape by Hobbema takes your attention. It is a sketch of country with figures and cattle, somewhat composed as were the landscapes of the day, less convincing in a color way than are the portraits, less possible of nature as we look at it in these times; yet this is a masterpiece pure and simple. One speculates as to what were its color aspects when it left the easel of the painter. Somehow one is inclined to believe that it must have been more free from browns, that there were tenderer grays not now in evidence. Yet with obvious lackings, it makes up in other directions, for here is landscape construction of a high order. Hobbema knew his tree forms, his earth, his distance, the lay of the land, and he sends the eye away back; you feel the stability of it all."

*International Studio*," 1910, Vol. XXXIX, p. lxxiv.

Adriaen van de Velde (1636-1672) was in the habit of painting the figures into landscapes by Hobbema and several other Dutch painters.

## THOMAS GAINSBOROUGH, R.A.

*English School; 1727-1788*

### NO. 21 PORTRAIT OF MARIA WALPOLE, DUCHESS OF GLOUCESTER.

Nearly three-quarter length, the head turned slightly to the right; in a gold-tinted dress with pearl ornaments, leaning her head upon her left hand; her left arm rests upon a pedestal that is hardly seen;<sup>1</sup> her hair is dressed high and powdered.

<sup>1</sup> So unusual a feature in a canvas of this size seems to denote that this was originally, as recorded, a whole length. The left arm leaning on a pedestal, but in a different pose, is found again in the famous *life-size* portrait of "The Hon. Mrs. Graham" at Edinburgh.

## THE ENTRANCE HALL

Canvas, 35½ inches by 27½ inches.

(0.90 × 0.69)

Painted about 1779.

The second natural daughter of the Hon. Sir Edward Walpole, K.B.,<sup>2</sup> and Dorothy Clements, spinster, said to have been a milliner's apprentice at Durham and, as it would appear, subsequently at Bath. Maria was baptized,<sup>3</sup> July 10, 1736, at St. James's, Westminster. By his Majesty's warrant to the Deputy Earl Marshal, she was to have "the same Preeminency and Precedency as the Daughter of an Earl of Great Britain."<sup>4</sup> Her marriage on May 15, 1759,<sup>5</sup> to the Right Hon. James, second Earl of Waldegrave, K.G., was largely brought about by her uncle, Horace Walpole. These are Walpole's words:

"I have married, that is, I am marrying my niece, Maria, my brother's second daughter, to Lord Waldegrave. What say you? A month ago I was told he liked her—does he? I jumbled them together and he has already proposed. For character and credit he is the first match in England—for beauty, I think she is. She has not a fault in her face and person, and the detail is charming. A warm complexion tending to brown, fine eyes, brown hair, fine teeth, and infinite wit and vivacity."<sup>6</sup>

<sup>2</sup> Sir Edward Walpole was the second son of Sir Robert Walpole, who was subsequently first Earl of Orford. Sir Edward died unmarried. He had three natural daughters:

(1) Louisa (called also Laura in Burke's "Peerage," 1915, p. 1545, *note*), who, September 13, 1758, married the Hon. and Rev. Frederick Keppel, son of the second Earl of Albemarle. He was born 1728; consecrated Bishop of Exeter 1762; died 1777. She *d.s.p.*, July 27, 1813.

(2) Maria, who here concerns us.

(3) Charlotte, who, October 2, 1770, became the first wife of Lionel, fifth Earl of Dysart. She *d.s.p.*, September 5, 1789. He was born 1734; died 1799. L. Cust: "Royal Collection of Paintings, Buckingham Palace," wrongly calls him the fourth Earl. See also "Complete Peerage," by G. E. C., edited by Hon. Vicary Gibbs, 1916, Vol. IV, p. 565. Mrs. Barry's "Journal" (Vol. I, p. 190) suggests she was a very lovable woman of high character:

"Adieu, sweet shade, complete was thy career."

<sup>3</sup> G. E. C.: "Complete Peerage," 1892, Vol. IV, p. 46.

<sup>4</sup> *Gentleman's Magazine*, February, 1742, Vol. XII, p. 108.

<sup>5</sup> Burke's "Peerage," 1915, p. 1545, *note*, gives the date wrongly as May 17, but correctly at p. 2016.

<sup>6</sup> "Letters of Horace Walpole," edited by Peter Cunningham, 1861, Vol. III, p. 218; in a letter, dated from "Arlington Street, April 11, 1859," to Sir Horace Mann.

## THE ENTRANCE HALL

Again, Walpole writes:

"The second daughter [of my brother] is beauty itself! Her face, bloom, eyes, hair, teeth and person are all perfect. You may imagine how charming she is, when her only fault, if one must find one, is that her face is rather too round. She has a great deal of wit and vivacity, with perfect modesty. I must tell you, too, of their brother."<sup>7</sup>

And again:

"Well! Maria was married yesterday. Don't we manage well? The original day was not once put off; lawyers and milliners were all ready canonically. It was as sensible a wedding as ever was. There was neither form nor indecency, both which generally meet on such occasions. They were married at my brother's in Pall Mall, just before dinner, by Mr. Keppel; the company, my brother, his son, Mrs. Keppel, and Charlotte, Lady Elizabeth Keppel, Lady Betty Waldegrave, and I. We dined there. The Earl and new Countess got into the post-chaise at eight o'clock, and went to Navestock [Lord Waldegrave's seat near Brentwood, Essex] alone, where they stay till Saturday night; on Sunday she is to be presented. . . . Maria was in a white and silver nightgown (!), with a hat very much pulled over her face; what one could see of it was handsomer than ever; a cold maiden blush gave her the sweetest delicacy in the world. I had like to have demolished the solemnity of the ceremony by laughing—when Mr. Keppel read the words '*Bless thy servant and thy handmaid*,' it struck me how ridiculous it would have been, had Miss Drax been the *handmaid*, as she was to have been. . . ."<sup>8</sup>

An informing, if scandalous, account is that given in the *Town and Country Magazine*:

"Our hero, whom we shall call Dorimont, was born to the most exalted rank in life, with an understanding equal to the station he was to move in. His education, while it was polite and classical, was also moral and religious; and his tender years testified the most promising fruits of such a tuition. The improvement of his person, as he advanced towards maturity, seemed to keep pace with that of his

<sup>7</sup> Letter from Strawberry Hill, September 9, 1758, to Sir Horace Mann. See Mrs. P. Toynbee: "Letters of Horace Walpole," 1903, Vol. IV, p. 186.

<sup>8</sup> Walpole's letter from Arlington Street, May 16, 1759, to George Montagu. See Toynbee, Vol. IV, pp. 265-6.

## THE ENTRANCE HALL

intellectual faculties, and a peculiar florid complexion, with an expressive open countenance, and fine light hair, could not fail recommending him to the attention of the ladies.

"Maria, the lady who makes a joint part of this history, and whose beautiful face we have endeavoured to give the reader a lively idea of in the subjoined plate, has been for several years a reigning toast. Yet time seems to have laid no hold on her charms, but allows her all the juvenile exertion of her powers to please and captivate. Added to a fine figure, she unites all the beauties of the mind, and is peculiarly happy in that persuasive eloquence that so few of us mortal men can resist.

"The world has derived this lady's pedigree from Mrs. C——ts, who resided at Bath, and is said to have kept a milliner's shop there; she is still more universally known to be the natural daughter of a K——t of the B——; and the following anecdote is transmitted to us of the source of this connexion. Sir E——, being one evening in more than common spirits, . . .

"Mrs. C—— continued her connexion with her lover, leaving Bath, and living in a very splendid manner, in one of the politest streets in this metropolis. She also produced two other daughters, who are both married. . . .

"It were needless to say, that Maria's education was suited to the rank of life in which she has ever figured; and the advantages she derived from it were entirely noticed by every man of taste and discernment who was happy enough to be in her company. . . .

"L—— W—— was at this time paying his addresses to a young lady whom the world had been so ill-natured as to suppose guilty of a *faux pas*; when meeting with Maria, he was suddenly struck with her charms, and yielded a voluntary captive to the connubial chain."<sup>9</sup>

Maria evidently disputed the prize of beauty<sup>10</sup> with the celebrated Misses Gunning; for in a letter of June 23, 1759, Horace Walpole

<sup>9</sup> *Town and Country Magazine*, January, 1769, pp. 13-14. The barely suppressed references indicate: Mrs. Clements, Knight of the Bath, Sir Edward Walpole, and Lord Waldegrave.

<sup>10</sup> While on the subject of beauty, as recorded by Walpole, we may with advantage quote a letter from him to the Countess of Ossory, dated February, 1772, in regard to Georgiana, wife of William, fifth Duke of Devonshire. Georgiana (born 1757; died 1806) was, of course, twenty-one years younger than Maria Walpole. He writes:

"Last night I was at a ball at the Lady's Club. It was all goddesses, instead of being a resurrection of dancing matrons, as usual. The Duchess

## THE ENTRANCE HALL

relates that "my Lady Coventry and my niece Walpole have been mobbed in the Park."<sup>11</sup>

Maria's first husband was born March 14, 1715 (New Style), and succeeded in 1741. He was the intimate friend and adviser of George II. Between 1752 and 1756 he tried to give his royal pupil, the Prince of Wales, afterwards George III, "notions of common things," instructing him "by conversation rather than by books." Moreover, he always stood his friend with the King. But he regarded his task as "the most painful servitude." For five days, in June, 1757, he was Premier. Although described in 1751 as "totally surrendered to his pleasures," he was at the time of his marriage said to be "as old again as she, and of no agreeable figure, but for character and credit the finest match in England." Lord Stewart of Cornwall, Lord Warden of the Stannaries, and one of the tellers of the Exchequer, a Knight of the Garter, one of the Privy Council, he died April 8, 1763,<sup>12</sup> of small-pox, through which he had been heroically nursed by his devoted wife.

of Devonshire [who was then eighteen years of age] effaces all without being a beauty, but her youth, figure, flowing good nature, sense, and lively modesty and modest familiarity make her a phenomenon."

Walpole, writing on May 29, 1783, refers to the Duchess of Devonshire as being "The Empress of fashion, but no beauty at all. She was a very fine woman, with all the freshness of youth and health, but now verges to coarseness." She was then in her twenty-eighth year. Maria was, at the moment that this portrait was painted, in her forty-third year.

<sup>11</sup> This was Maria, Countess of Coventry (1733-1760), who, with her sister Elizabeth (1734-1790), was famous for her beauty of face and figure. On their appearance in London in the summer of 1751, these sisters Gunning, though quite young, were pronounced to be "the handsomest women alive." Of the two, Maria was the more lovely. Walpole, however, says that singly they were surpassed by others, but "it was extraordinary that two sisters should be so beautiful." Yet they were lacking in sense, and in knowledge of the world. Maria in 1752 married George William, sixth Earl of Coventry. Elizabeth Gunning in 1752 surreptitiously married James, sixth Duke of Hamilton, "using the ring of the bed-curtain" as her wedding-ring. He died six years later. When, in 1759, she married John, fifth Duke of Argyll, her beauty was said to be still unimpaired and her behaviour modest. "Even when far advanced in life, and with very decayed health," she was remarkably beautiful and "seemed composed of a finer clay than the rest of her sex." She died of consumption. During her last illness her personal appearance was, "as ever, her chief care." People were never tired of running after her, and "one Sunday evening in June, 1759, she was mobbed in Hyde Park. The King ordered that, to prevent this for the future, she should have a guard; and on the next Sunday she made herself ridiculous by walking in the Park from 8 till 10 P.M., with two sergeants of the Guards in front with their halberds, and twelve soldiers following her."

D. N. B., Vols. XII and XXIII.

<sup>12</sup> *Gentleman's Magazine*, Vol. XXXII, p. 201.



## THE ENTRANCE HALL

He had no male issue, but left three daughters, the ladies Laura, Maria and Horatia Waldegrave. Than these three beautiful ladies Sir Joshua never had more delightful sitters, and in none of his pictures has he done more justice to beauty than in the very fine half-length portrait group of them that belonged to Horace Walpole in 1782.<sup>13</sup>

Maria, now Dowager Countess of Waldegrave, had since the death of Lady Coventry been "allowed the handsomest woman in England." After the death of her first husband, on April 8, 1763,<sup>14</sup> she was sought in marriage by the Duke of Portland. But on September 6, 1766, she married, secondly and privately, His Royal Highness William Henry, Duke of Gloucester and Edinburgh. He was born November 14, 1743, and so was seven years her junior. The rite was solemnized by her

<sup>13</sup> That group passed in time to Mrs. Thwaites, by whom it was exhibited at the Guildhall, London, in 1890. It was last seen at Agnew's in 1899. Their bright faces, white dresses and powdered *têtes*, as they sit round a work-table, are known to all. Lady Elizabeth Laura (1760-1816), represented in the centre, in 1782 married her cousin George, fourth Earl Waldegrave. Lady Charlotte Maria (1761-1808), on the left, in 1784 married George, fourth Duke of Grafton. Lady Anna Horatia (1762-1801), on the right, in 1786 married Admiral Lord Hugh Seymour. Strangely enough, when sitting to Sir Joshua, Lady Maria was lamenting the sudden death of her fiancé, the young Duke of Ancaster, and Lady Laura was suffering under a disappointment at the hands of Lord Caermarthen, son of the Duke of Leeds. Walpole wanted Reynolds to draw them as "the Graces adorning a bust of the Duchess as the Magna Mater," but his ideas were not adopted by the painter, who presented them as embroidering and winding silk. (See Graves and Cronin, Vol. III, p. 1017.)

It is perhaps worth noting, *par parenthèse*, that Ozias Humphrey made a portrait of Lady Horatia, a fact which was much insisted upon in 1917 in the lawsuit of *Huntington v. Lewis and Simmons*, before the English High Court of Justice.

<sup>14</sup> We may here again quote with advantage from the *Town and Country Magazine*, January, 1769, p. 14:

"Upon the demise of L——d W——, she was the youngest and most beautiful dowager in England; and consequently more than ever the envy of the ladies and admiration of the men; the first said her charms had become more formidable by her title; and the men all conceived that the arms of such a C——ss communicated raptures in despite of the bar of heraldry.

"Dorimont had at this time just attained the state of manhood, and was among the foremost of her admirers. His rank, his person and his abilities claimed him respect and applause, not only from ladies of the highest birth, but also from the most shining toasts in the Kingdom. His heart was as yet unattached, and a complete stranger to the pleasing pains of love; this conquest was destined for Maria. . . .

"Dorimont, we find, was no bad prophet . . .

"Here we must leave them, and indulge the reader in his own conjectures concerning the real situation of their connexion, as Dorimont and Maria are still incessant companions and professed lovers."

## THE ENTRANCE HALL

chaplain at her house in Pall Mall. The secret was kept, although the Court had its suspicions, until after the passing of the Royal Marriage Act. Her connection with the Duke of Gloucester, brother of George III, had caused serious trouble at Court,<sup>15</sup> and the Royal Marriage Act, to prevent unions of this kind, had been passed only after much opposition in the spring of 1772. Their marriage was not notified to the King until September 16, 1772; and had the act been retrospective, it would have rendered their union illegal.

In this case, unlike that of George, Prince of Wales (afterwards George IV),<sup>16</sup> and Mrs. Fitzherbert, or of the Duke of Cumberland and Mrs. Horton (who "had eyelashes a yard long"), the royal lover was faithful to the end—or almost so. He gave up everything for the sake of his bride, although his late amour with Lady Almeria Carpenter, lady of the Duchess's bed-chamber, rather stained his record. The King banished him from Court on account of his secret marriage, but an inquiry proved the validity of the marriage. The Duke and Duchess spent much time abroad, chiefly in Italy, and their eldest daughter, Princess Sophia Matilda, was born May 28, 1773.<sup>17</sup> Provision for the issue of the

<sup>15</sup> Walpole wrote to the Countess of Ossory, "from Berkeley Square, June 16, at night":

"Ignorance was the cause of my not mentioning the reconciliation of the King and his brothers. I knew nothing of it but common report till Tuesday last, when Miss Keppel told me in a postscript that the Duke of Gloucester had asked an audience and been graciously received. On Thursday the Duchess herself sent me word of it, and desired me to come to town. I came to-day, and have been with her this evening; and when I came away just now, which was past eleven, the Duke was not come back from Kew, where he had been to pass the evening with the Prince of Wales. Not a word has passed between the brothers about the Duchess. But you may understand that the two Dukes have different ideas, for the Duke of Cumberland was at the drawing-room yesterday without his Duchess, and the Duke of Gloucester was not." See Toynbee, Vol. VII, p. 403, letter 1937.

<sup>16</sup> In this connection, see our remarks (p. 129) on the Prince's treatment of Mary Robinson, painted by Reynolds, in this collection.

<sup>17</sup> In a letter of January 24, 1775, Walpole writes of the very serious illness of the Duke, who, however, was to survive another thirty years. His words are:

"I am very sorry to tell you the Duke of Gloucester is dying. About three weeks ago the physicians said it was absolutely necessary for him to go abroad immediately. He now cannot go, and probably will not live many days, as he has had two shivering fits, and the physicians give the Duchess no hopes. Her affliction and courage are not to be described: they take their turns as she is in the room with him or not. His are still greater. His heart is broken, and yet his firmness and coolness amazing. I pity her beyond measure."

## THE ENTRANCE HALL

marriage was eventually made in 1788, and two years later Maria's husband was restored to royal favour. Yet reasons of state and court etiquette seem to have restrained the impulse of the King's feelings regarding "the distinguished object" of the Duke of Gloucester's choice.

On August 25, 1805, Maria's second husband died at Gloucester House, Grosvenor Street, from "great decay of the liver." A polite scholar and an accomplished gentleman, we are told, he was distinguished "more by equanimity than splendid or showy talents."

In due course, on August 23, 1807, Maria herself passed away, the immediate occasion of her death being "an effusion of water in the cavity of her chest." In the *Gentleman's Magazine* of the following month we read that "the fortitude with which the Duchess bore many afflictions, the dignified forbearance she exhibited to her unmerited enemies, and the extensive charities she dispensed towards the wretched, are personal honours that should be spoken of in lieu of those of descent, and which are of a nature that probably have placed her spirit in a situation of pre-eminence in Heaven, and which ought not to pass on earth."

From Brompton, where she died at the age of seventy-one, her remains were removed to Windsor, "the proceedings being suitable to her rank, without any unnecessary parade or ostentation." As the procession did not reach Windsor until half past eight o'clock, the funeral took place in St. George's Chapel on August 31, 1807.

By her second husband she left one son, William Frederick, and two daughters. He was born in Rome, January 15, 1776, and succeeded as the second Duke of Gloucester, but *d. s. p.*, November 30, 1834, when his honours became extinct.<sup>18</sup> The elder of the daughters, Sophia Matilda,

<sup>18</sup> "During the time that Benjamin West was engaged in the series of great pictures for Windsor Castle, he enjoyed, as I have already mentioned, an easy and confidential intercourse with the King, and I ought, perhaps, to have stated earlier that, when he was chosen President of the Royal Academy, the late Duke of Gloucester called on him, and mentioned that his Majesty was desirous to know if the honour of knighthood would be acceptable. Mr. West immediately replied that no man had a greater respect for political honours and distinctions than himself, but that he really thought he had already earned by his pencil more eminence than could be conferred on him by rank. 'The chief value,' said he, 'of titles are [*sic*] that they serve to preserve in families a respect for those principles by which such distinctions were originally obtained. But simple knighthood, to a man who is at least already as well known as he could ever hope to be from that honour, is not a legitimate object of ambition. To myself, then, your Royal Highness must perceive, the title could add no dignity; and as it would perish with myself, it could add none to my family. But were I possessed of a fortune, independent of my profession, sufficient to enable my posterity to maintain the rank, I think that with my hereditary

## THE ENTRANCE HALL

born in 1773, died in 1844; the younger, Caroline Augusta, born 1774, lived only until 1775.

Maria's importance as a subordinate character in English history may be summed up in the fact that she was a sister-in-law of George III, aunt of George IV, and grand-aunt of Queen Victoria. She was also a sister-in-law of Henry Frederick, Duke of Cumberland.<sup>19</sup>

Again we may quote from Walpole. He says that Maria was "very pious, charitable, sincere, frank and friendly, but warm and resentful; her sense strong; her wit ready and very pointed." Admirable!

---

This is, doubtless, the picture mentioned by Fulcher, in his "Life of Gainsborough," 1856 (p. 184), as being by that artist and then in the collection of the Duchess of Gloucester. It is noted, however, that he there describes it as a "w. l.," or whole length.

It was exhibited at the Royal Academy, 1779, No. 98, under the title of "Her Royal Highness the Dutchess [*sic*] of Gloucester." Walpole, in his notes on that occasion, records that it was "very good and like" (Graves: "Royal Academy Exhibitors," Vol. III, p. 192).

Apparently our portrait had never been published in any way—subsequent to its mention by Fulcher, of course—until, in 1903, Lord Ronald Sutherland Gower reproduced it in his monograph on "Gainsborough." But there he, in error, lettered the plate (page 81) as "Anne Lutterell [*sic*], Duchess of Cumberland."

It was included in the sale of the collection of the Duke of Cambridge at Christie's, June 11, 1904, No. 85, and was sold to Agnew."<sup>20</sup>

descent, and the station I occupy among artists, a more permanent title than that of knighthood might become a desirable object. As it is, however, that cannot be, and I have been thus explicit with your Royal Highness that no misconception may exist on the subject.' The Duke was not only pleased with the answer, but took Mr. West cordially by both the hands, and said: 'You have justified the opinion which the King has of you, and his Majesty will be delighted with your answer'; and when Mr. West next saw the King his reception was unusually warm and friendly."

John Galt: "Life of Benjamin West," 1820, part 2, pp. 189-190.

<sup>19</sup> A portrait of the Duchess of Cumberland, by Romney, is in the collection of Judge Elbert H. Gary.

<sup>20</sup> It had not been included in "The Catalogue of those highly celebrated and matchless *chef d'œuvres* [*sic*] of the Italian and English Schools . . . the genuine property of the late Royal Highness the Duke of Gloucester, Deceased, and removed from his mansion in Upper Grosvenor Street, which will be sold by Mr. Christie at his Great Room, Pall Mall, on Saturday, 17 May, 1806, at 12 o'clock."



## THE ENTRANCE HALL

The *Times*, London, June 9, 1904, announcing the sale, stated:

"The Duke of Cambridge's pictures, which are now hung on Christie's walls, form the largest collection of portraits of the reigning house that has ever been offered for sale. Apparently all were inherited, for none is of later date than about the year 1840. All, in fact, represent George III and his family, with their husbands and wives. By far the finest is Gainsborough's 'Maria Walpole, Countess of Waldegrave and Duchess of Gloucester,' Horace Walpole's beautiful niece. . . .

"The picture is of kit-cat size; the lady, with a high powdered *tête*, sits, leaning on her left hand and looking upwards. Her dress is of a golden tint, with pearl ornaments, all painted with the most consummate mastery."

The *Times*, June 13, 1904, recording the sale, says:

"The honours of the day distinctly fell to Gainsborough, whose beautiful portrait of Maria Walpole, to which reference was made in the *Times* of Thursday, has established a record price for this artist's pictures at auction. . . . Bidding was started on Saturday at 5000 guineas, and in rather more than half a dozen bids reached 12,100 guineas, at which it was knocked down to Messrs. Agnew & Sons. The price, therefore, quite eclipses the 10,100 guineas paid in 1876 for the famous stolen Duchess of Devonshire, which remained the record price for a Gainsborough until Saturday. . . . It is of interest to point out that the late Duke of Cambridge inherited nearly all his art-treasures, as well as Gloucester House, from his aunt, the second and last Duchess of Gloucester, who died in 1857."

Exhibited at Messrs. Agnew's Galleries, London, 1904, No. 9. On that occasion it again drew forth laudatory comments in the press. The *Times*, November 8, 1904, mentions that:

"This is the portrait of the Duchess of Gloucester which was the gem of the Duke of Cambridge's sale last season, and which was the object of such an heroic combat in the auction-room. . . ."

Sir Claude Phillips in the *Daily Telegraph*, November 21, 1904, says:

"The important Gainsborough: 'Maria Walpole, Duchess of Gloucester,' is here—the picture which at the sale of the late Duke of Cambridge's Collection fetched what it is the fashion to call a



## THE ENTRANCE HALL

record price. The canvas has been successfully cleaned since it was at Christie's; yet, as we think, not without some abatement of its peculiar accent and charm,—at any rate, as regards the rich, sombre brown-gold costume. The head is in handling of incomparable mastery, and the portrait as a whole has a piquancy which can measure itself on at least equal terms with the most perfect loveliness. Experience of life has made the lady not stale, but only more womanly and attractive; there is a reflection as well as a fire in the handsome eyes, still bright and eager as only the eyes of Gainsborough's women are."

The *Guardian*, November 30, 1904, wrote that:

"It represents the proud beauty at the age of thirty-five [she was in fact forty-two], and is painted in Gainsborough's finest manner, with superb distinction as well as rare finish and delicacy."

"The *Majestic*, which arrived yesterday, brought two paintings valued at \$60,000 each. One was a Gainsborough, 'The Duchess of Gloucester,' and the other was a canvas said to be by Andrea del Sarto:

'The Holy Family,' said to be dated 1450.

"Under a special ruling of the Custom House, the paintings were allowed to be taken to the Metropolitan Museum of Art. The government officials were afraid to take the risk of having the paintings taken to the Public Stores for appraisement. The Gainsborough is packed in a case almost four feet by five. There is a frame for the latter in another case.

"Mr. — said that the Del Sarto was intended for the Metropolitan Museum of Art, subject to approval; the other, he said, would probably be disposed of by private sale."

The New York *Tribune*, January 13, 1905.

(The placing of such a date as 1450 on any canvas by Andrea del Sarto would have been somewhat of a feat, seeing that he was not born until 1486! In any event, no picture by that artist is to-day in the Metropolitan Museum.)

Exhibited, on loan, in New York, November, 1909, No. 7.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

"The Gainsborough portrait of the Duchess of Gloucester—high-bred, distingué, a woman of fashion, a beauty in her rich dress, new

## THE ENTRANCE HALL

patrician air. She wears a great head-dress, is gowned appropriately, the canvas is brushed in with authority, and one is certain of the likeness."

*International Studio*, 1910, Vol. XXXIX, p. lxxiv.

*Putnam's Magazine*, February, 1910, Vol. VII, p. 525.

---

There is good ground for the belief, according to Whitley ("Gainsborough," p. 96), that Gainsborough painted a portrait of Maria, Duchess of Gloucester, which he thought exceptionally good and which he sent in to the Royal Academy in 1772. "We hear," says the *Public Advertiser* of May 4, 1772,

"that the gentlemen upon the Committee for managing the Royal Academy have been guilty of a scandalous meanness to a capital artist by secreting a whole-length picture of an English Countess for fear their Majesties should see it; and this only upon a full conviction that it was the best finished picture sent in this year to the Exhibition. The same artist has been affronted in this manner several times before, from which they may depend upon his implacable resentment, and will hear from him in a manner that will very much displease them."

Her marriage to the Duke not then being known, the reference to Maria as "an English Countess" is obvious. It was only a short time before the opening of the Royal Academy in that year that the Royal Marriage Bill had become law. Quite naturally, Sir Joshua Reynolds, as President, and knowing the King's angry feeling towards Maria, would be anxious to avoid, so early in the Academy's history, offending its founder and patron. He thus, no doubt, felt it advisable to keep the portrait—if hers it was—out of that year's Exhibition. Curiously enough, it was the treatment by the Academy of a portrait of the Duchess's daughter, Lady Horatia, that embittered Gainsborough in 1783, and led up to the circumstances which, a year later, brought about the final rupture.

In 1775 it is recorded, in the *Morning Chronicle*, that "the Duke and Duchess of Gloucester are often going to a famous painter's in Pall Mall [where, of course, Gainsborough then lived]; and it is reported that he is now doing both their pictures, which are intended to be presented to a Great Lady" (Whitley: "Gainsborough," p. 116).

---

## THE ENTRANCE HALL

It is in such circumstances, therefore, that we have gradually passed to a consideration of the present portrait at the Royal Academy in 1779. The writer in the *St. James's Chronicle*, in that year, found fault with the expression of the face in the portrait of the Duchess. He thought the portrait finely drawn, and a striking likeness, but felt that Gainsborough was less happy in his attitudes than Sir Joshua. He added that "the Duchess had been so much in public that the artist should have been very attentive to the expression of her countenance, which is never that of contemplation, but always of a placid good nature."

Engraved by J. B. Pratt.

The portraits of her, by different artists, show the keen eyes, arched mouth, slightly Roman nose, and rich hair growing low on the forehead, sometimes turned back beneath a coiffure. Reynolds painted her frequently from 1759 onwards. Such a portrait, for which £21 was paid, was exhibited at the Society of Artists in 1761—seven years before the Royal Academy was founded. It is, like others, in the collection of Earl Waldegrave. Another represents her, with her daughter by her first marriage, Lady Elizabeth Laura, in the Musée at Chantilly. She is in the catalogue described as "belle d'une beauté presque impersonnelle à force de calme et de sérénité. . . . Les traits de la jeune femme sont d'une régularité parfaite. La couleur de toute cette peinture est d'une harmonie douce, chaude et pour ainsi dire caressante . . . partout vibrante, discrète."

In another portrait by Sir Joshua she is in mourning, and wears a black veil over her head. A whole-length of her, also by him, was found in a hay-loft at Navestock, where it probably had been placed when the old Hall was pulled down. A whole-length portrait of her by the President was shown at the Royal Academy in 1774, No. 214; she had sat for it in 1771, but now the finishing touches had been put to the portrait, intended, no longer with any mystery, for the Duke.

"The Duchess of Gloucester carried her honours with great dignity and self-respect, and earned the esteem of her royal relations. . . . The beautiful Countess Waldegrave was one of Sir Joshua Reynolds's favourite sitters. She sat to him in 1759, after her marriage, for the full-length portrait in peeress's robes which belongs to the present Earl Waldegrave, and again in 1761 and 1762 for the well-known portrait in a turban, and for the Madonna-like group with her child, which was bequeathed by Frances, Countess

## THE ENTRANCE HALL

Waldegrave, to the Duc d'Aumale, and is now in the Condé Collection at Chantilly. She sat again to Reynolds in 1764, as a widow in mourning for her husband, and more than once again during her widowhood. She sat to him in October, 1767, when really Duchess of Gloucester, for a portrait to be given to her father, Sir Edward Walpole.

"After the marriage had been revealed to the world, the Duchess of Gloucester sat to Reynolds, in 1771, for the full-length seated portrait now at Buckingham Palace. This was exhibited at the Royal Academy in 1774 [and at the Grafton Galleries, 1909-10. See Graves, Vol. III, p. 363]. This portrait descended to her daughter, H.R.H. Princess Sophia Matilda of Gloucester, who at her death in November, 1844, bequeathed the portrait to H.R.H. Prince Albert, the late Prince Consort.

"The Duchess of Gloucester sat for the last time to Reynolds in 1779 for a group of herself and her daughter, Princess Sophia Matilda."

L. Cust: "The Royal Collection of Paintings," Vol. I, 1905.<sup>21</sup>

Prince Frederick of Hesse lent to the Exhibition held in Berlin in 1908 (No. 81) a portrait of "Maria, Duchess of Gloucester," by Reynolds. Fairfax Murray exhibited at Paris in 1909 (No. 41), among the "Cent Portraits," a portrait of her, also by Sir Joshua.<sup>22</sup>

Of his lovely sitter Sir Joshua always spoke in terms of the highest praise. In quite modern times a lock of delicate golden-brown hair, with a ticket bearing the name of "Maria, Countess of Waldegrave," was found in Sir Joshua's pocket-book.

Included in the Duke of Cambridge's sale, in 1904, were also portraits of Maria by Sir Joshua, Beechey, and Hoppner. The first of these, in a white muslin dress embroidered with gold, and a white turban, fetched 1400 guineas; the second, painted late in life and in a black and white dress and black head-dress, reached 60 guineas; and the last, in a black dress and seated at a table, 420 guineas.

As early as 1774 the *London Magazine* contained an engraved portrait of "Maria, Dutchess [*sic*] of Gloucester," whose face was held to be one of those which "throw unrivalled lustre round the drawing room of

<sup>21</sup> Cust has overlooked the present portrait, presumably of 1779.

<sup>22</sup> Graves: "Century of Loan Exhibitions," 1913, pp. 1089-90.

## THE ENTRANCE HALL

the British Court." It was apparently the picture (No. 109) in the Duke of Cambridge's sale. Below the following lines are inscribed:

"In beauty's rank 'twas Glo'ster's part to please,  
A form so witching blending grace with ease,  
The pow'rs of love beheld the crown of charms,  
And judg'd her worthy e'en of royal arms."

*La Belle Assemblée*, 1806, Vol. I, pt. 2, p. 445, contains Hopwood's engraving of her after Reynolds.

In Cunningham's edition of "Walpole's Letters," 1866, Vol. III, p. 170, is seen S. Bull's engraving of her portrait, which was in 1857 still at Strawberry Hill.

Miniature portraits of her were also painted by Ozias Humphrey and Richard Cosway.

The introduction of a parapet or, indeed, of any kind of architectural setting in a portrait of kit-cat<sup>23</sup> size is most unusual. The left arm resting on the parapet, and the large scale on which the head is here painted, confirm our view that our canvas was originally, as Fulcher claims, a whole-length. This canvas to-day is almost exactly kit-cat size. It may well have been cut down to meet the requirements of hanging. Half a century ago such a practice was not unknown, especially in the English royal collections.<sup>24</sup> We need not attach any importance to a fact which we have recently discovered that, in the sale of Mrs. Gainsborough's possessions on April 10, 1797, there was a "Duchess of Gloucester," a kit-cat, by (or attributed to) Gainsborough. It was No. 27 in the catalogue. As it was sold to "Duval" for £2 10s., we need not seriously discuss it.

<sup>23</sup> A kit-cat, strictly speaking, is a canvas for a portrait less than a half-length, but including the hands, and measuring 36 inches by 28 inches. It is so called from the portraits of the members of the club at Barn Elms, who seem to have originally met in the pie-house kept in Shire Lane, London, by one Kit (*i.e.*, Christopher) Cat. Those portraits are now in the Baker Collection at Bayfordbury, near Hertford.

<sup>24</sup> It will be remembered that the lower portion of the canvas of Gainsborough's "Eldest Princesses" was very unceremoniously cut away in the early part of the nineteenth century.



## THE ENTRANCE HALL

JOHN HOPPNER, R.A.

*English School; 1758-1810*

**B**ORN in London of German parentage, and in strange circumstances, he in 1775 entered the Royal Academy Schools. Five years later he exhibited for the first time, his initial success being gained with a pretty fancy portrait of Phœbe Wright, a member of a Quaker family. Only twice thereafter did he fail to exhibit, viz., in 1801, when he broke his arm, and in 1808, when he was ill and his life was nearing its end. From the outset he was a remarkable portrait painter, having early developed his art under the influence of Reynolds; in his later time he was regarded as "the most daring plagiarist of Reynolds," and so came to "divide" the town with Lawrence, who was his more or less friendly rival. It was, perhaps, fortunate for both that Raeburn continued to work in his native Scotland. Yet Hoppner painted with technical skill and an admixture of sensuous charm; nor did his manner undergo the changes that enable us to date the unsigned works of his great predecessors, Reynolds and Gainsborough. By the end of the century, while still retaining his vogue, he allowed carelessness and a certain degree of shallowness to outweigh the qualities of his best period. Consequently, by the middle of the nineteenth century, collectors were not always willing to recognize the merits of his artistic productions. Although he went on many a sketching tour, he is to-day entirely unknown as a landscape painter. By no means the compeer of Reynolds, his best portraits are remarkable for their faithful likeness, their daintiness and a certain charm. His was a caustic tongue, and Samuel Rogers tells us that he had an "awful temper." His death, following on years of unhappiness, left Lawrence an undisputed field.

## THE ENTRANCE HALL

### NO. 22 PORTRAIT OF MISS AGNES COUSSMAKER.

Half-length figure, standing in a landscape and turned to the left, as she looks out at the spectator. In a low-cut white dress, with light blue sash. Her fair, curly hair, bound with a blue ribbon, covers her ears and falls upon her shoulders. Landscape background to the left, with lowering sky.

Canvas, 29 inches by 24½ inches.

(0.73 × 0.62)

Painted in 1788.

Agnes Katherine Coussmaker was the third daughter of John Coussmaker, of Westwood, Normandy, Guildford, Surrey, by his wife, Elizabeth, daughter of William Newman, of Baconthorpe, Norfolk. She was born in 1768, and married Rev. W. K. Heath, of Inkborough, Worcester. She died in 1824.

The Coussmaker family were descended from Jacques de Coussmaker (*circa* 1520), of West Flanders. John, one of his descendants (born *circa* 1667), came to England during the reign of William III and bought Westwood. (M. F. Tweedie.)

Exhibited at Messrs. Agnew's Galleries, London, 1905, No. 16.

Exhibited on loan in New York, November, 1909, No. 9, and in February, 1913, No. 1.

Engraved in mezzotint by Norman Hirst, 1906, 17¾ inches by 14½ inches.

McKay and W. Roberts: "John Hoppner," 1909, pp. 58 and 332.

It is perhaps worth noting that Colonel George Coussmaker (born 1759; married 1790) sat to Sir Joshua Reynolds in 1782; his portrait (Graves and Cronin: "Works of Reynolds," No. 199) was lent by Lord de Clifford to the British Institution in 1813; it also appeared at Burlington House in 1875, No. 159.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

"John Hoppner signs [*sic*] the half-length of Miss Coussmaker, a canvas painted in 1788, brilliant in its way, characteristic of the time, a characterful presentation of the femininity of the day."

*International Studio*, 1910, Vol. XXXIX, p. lxxiv.

There is, by the way, no known instance of Hoppner's signing a picture.

## THE ENTRANCE HALL

### FRANCISCO GOYA

*Spanish School; 1746-1828*

#### NO. 23 PORTRAIT OF THE TOREADOR, JOAQUÍN RODRIGUEZ COSTILLARES.

Bust length, turned slightly towards the right. In the fanciful green and gold doublet of his profession lined with black, red vest, white scarf and blue cap. Dark background.

Canvas, 20 inches by 16½ inches. (0.50 × 0.41)

Formerly in the collection of the Conde de Asalto at Madrid, and purchased from the collection of Señor Enrique Puncet, whose wife was a niece of the late Señor Beruete.

Exhibited at the National Exhibition of Portraits, Madrid, No. 677. Mentioned by Von Loga: "Goya," 1903, p. 194, No. 200; by Stokes: "Goya," p. 330, under No. 79; and by A. de Beruete, "Goya," 1916, p. 175, No. 144.

Another portrait of Costillares by Goya is in the Lazaro Galdeano Collection. Another, in that of Señor José Lazaro, is reproduced by Calvert: "Goya," 1908, p. 133, No. 106, plate 39; and by Stokes, p. 238. A small one (11 inches × 8½ inches) was in the D. Placido Zuñiga Collection, and subsequently in that of M. Ivan Stchoukine in Paris.

Goya is known to have joined a *cuadrilla* of bull-fighters, and to have made his way from town to town and so reached an Andalusian port, where he embarked for Italy in his student days. He studied the details of the toreador's life, the elegance of the *banderilleros*, the knightly movement of the *picadores*, and the calm deliberation of the *espada*. As a prominent supporter of the bull-ring, Goya counted among his friends, and painted the portraits of, both Costillares and José Romero. Moreover, he has left us thirty-three etchings of his *Tauromachia*.

Costillares, whose real name was Joaquin Rodriguez, is said to have introduced a new style of bull-fighting, for it was he who first "made

## THE ENTRANCE HALL

the attempt to go at the bull with a sword, instead of waiting for the charge of the animal."

"In 1789 gossip reported that the two Duchesses [of Alba and Osuna] disputed the patronage of Costillares and Romero, the most celebrated bull-fighters of Spain. Their despicable dissoluteness, writes one historian, was of public notoriety. High and low, at court and in the town, all spoke of the affair. It was the theme of daily conversation. The episodes, the bursts of passion and generosity of each rival, were related with full details. But no one was shocked at the immorality, the insolence, and the scandal of this struggle. . . . When Goya succeeded, as in the *Toreador Costillares*, and other portraits ready to mind, he ranks with the great masters of his craft."

Stokes: "Francisco Goya," 1914, pp. 187 and 235.

## GEORGE ROMNEY

*English School; 1734-1802*

**B**ORN near Dalton-in-Furness and so far removed from close contact with artists, his earliest endeavours were in every way humble. Thus, we are told, he painted for a local post-office window a hand holding a letter. Even when he set himself seriously to study painting, he had seen no gallery of pictures. Nor did he learn much more than the rudiments of his art under the direction of Steel, to whom he was apprenticed. Careful and conscientious, he developed his manner, and by 1762 saw the necessity of migrating to London, where he was to spend nearly the whole of the next forty years away from his wife and family. A trip to Paris in 1764, and a tour in Italy in 1773-1775, determined his style. When he settled in 1776 in Cavendish Square, his hopes ran high and his fees were moderate. Thus a year later he gave six hundred sittings. From April, 1782, "The Divine Emma," afterwards Lady Hamilton, began to sit to him for another of the

## THE ENTRANCE HALL

forty-five pictures of her that survive. He practised his art honestly and loved it fervently, so that in his painting-room he seemed to have the highest enjoyment of life. Hayley, by flattery, gained much influence over Romney, who, never having consented to exhibit at the Royal Academy, was not eligible for membership. And it must be admitted that, following on the secession of Gainsborough from the annual exhibitions, the canvases of Romney, who made concessions to the artistic conventions of his age and ever aimed at the grand style, would have attracted the town. Possibly his refusal to exhibit hastened public oblivion of his art; for fifty years after his death art-writers and the public alike had little praise to bestow on his work. But on the inauguration of the exhibitions of Old Masters at Burlington House in 1870, he came into his own, as, indeed, did Raeburn. Since then his reputation has increased so extraordinarily that his name is to-day uttered by some with extravagant praise. He dearly loved to impart to his sitters an apparently classical aspect, sometimes by the use of a wide facial angle, deep-sunk eyes and an ennobled brow. His design, having been learnt in Italy, was ample and graceful, and at its best may be termed grand. But at the very end of his career his composition was, at times, characterized by a recipe-like shallowness, allied with a mask-like contour. In one respect, however, he surpasses the great Reynolds, strange as this may seem to many: his pictures, being painted in pure, liquid colour with sound technique—and not experimentally with bitumen, lamp-black and wax, as were so many of Reynolds's works—are to-day exceptionally well preserved. Yet, with this technical foresight Romney is not always credited.

### NO. 24 PORTRAIT OF MRS. JOHN JOHNSON.

Half length, turned towards the left. In a white dress with blue sash, and a large blue hat with blue ribbons. Her hair is powdered and falls over her ears and upon her shoulders. Her hands are clasped on her lap. Sky background.



## THE ENTRANCE HALL

Canvas, 29 inches by 24½ inches.

(0.73 × 0.62)

Probably painted in 1786.

Mrs. Elizabeth Johnson, *née* Ponsonby, of Walton House (now Castlesteads), near Brompton, Cumberland, married John Johnson, November 30, 1786. She died January 15, 1792. They had two sons and two daughters. The elder son, William Ponsonby (born 1789; died 1865), had a son George John (born 1816; died 1896), whose son Frederick Ponsonby (born 1843) seems to have sold this picture. In any event, it was acquired from the Johnson family by the late Charles J. Wertheimer, who at the same time received the original receipt for "twenty guineas paid for the portrait, and eight shillings, the cost of the packing-case" that originally contained it.

The entries in Romney's diaries under the name of Johnson are very numerous. But the sittings for this picture seem to have been given in 1786. A portrait of Mr. Johnson was also painted by Romney, and, we believe, still hangs in the same collection. This pair of portraits was evidently painted while Mr. and Mrs. Johnson were in residence in "Bloomsbury Square, four doors from Hart Street."

Included in the Exhibition of Old English Masters, held in the Royal Academy, Berlin, 1908, No. 82.

Exhibited, on loan, in New York, February, 1913, No. 4.

Ward and Roberts: "G. Romney," 1904, Vol. II, p. 85, and there reproduced.

"The portrait of Mrs. Johnson, *née* Mary [*sic*] Ponsonby, of Walton House, near Brompton, Cumberland, was painted by Romney in 1786, the year of the lady's marriage, and shows the artist in one of his more strenuous moods. The picture is painted with rapid and assured technique, and the beautiful subject is expressed with wonderful assurance and force."

The *Connoisseur*, 1913, Vol. XXXVI, pp. 13 (plate) and 47.

The whole technical achievement of this picture accords with the practice of Romney in the period 1782-1788, and, to be more precise, accords with that of the year 1786. Thus the portrait of "Elizabeth, Lady Forbes," successively in the collections of Sir Duncan Hay and Lord

## THE ENTRANCE HALL

Michelham and shown at the Grafton Galleries, 1911, No. 41, represents her in a large black velvet hat heavily flounced and trimmed with gauze; the left elbow there rests on the arm-chair. It was painted in 1786. Between 1783 and 1788 Romney also painted the "Lady Arabella Ward," now in the Widener Collection. (*Art in America*, August, 1919.) In each of these three canvases are similarities of style, and in each we note the placing of the broad-brimmed hat very high on the canvas.

## JOHN HOPPNER, R.A.

*English School; 1758-1810*

NO. 25    PORTRAIT OF MRS. GWYN ("*The Jessamy Bride*").

Half length, standing and turned three-quarters to the left. In a low-cut white dress, with blue sash; a white mob cap, with a blue bow, is tied with a thin black cord below the chin. A black-spotted fichu falls loosely across her arms and round the waist. She has a ruddy complexion and brown eyes, and fair hair falls over her ears. Sky background.

Canvas, 29 inches by 24½ inches.

(0.73 × 0.62)

This portrait remained in the possession of the Gwyn family from the moment that it was painted until sold at Christie's, June 29, 1889 (No. 30), by direction of Miss Gwyn.

Subsequently it passed into the collection of Henry G. Marquand, and on June 23, 1903 (No. 36), was included in the sale in New York of his pictures. The entry in the Marquand sale catalogue reads thus:

"The charming spontaneity of the pose, as, seated back to us, she turns her shapely head to glance over her left shoulder, is in Hoppner's happiest manner. So, too, is the rendering of the face, rosy with youthful charm, mingling nobility and sweetness, yet, for all its pretty artifice, very spirited and life-like. The corsage, edged with a ruffle, is cut low enough to reveal completely the graceful sweep of the neck, which is encircled with a narrow black ribbon. The gown is of white material, and a black lace scarf surrounds the waist and

## THE ENTRANCE HALL

lies over the arms. The fair head, powdered *à la mode*, is surmounted by a mob cap, to the simple folds of which a touch of piquancy is added by a bow of peacock blue. The portrait is a choice example of the artist, representing the facile elegance of his best works, the vivacious tenderness of his style, and his skill in imparting a quality of picturesqueness to the canvas."

Miss Mary Horneck, afterwards Mrs. Gwyn, was born perhaps as early as 1753. She was one of the three children, probably the second child and elder daughter, of Captain Kane William Horneck, of the Royal Engineers. He was painted by Sir Joshua in 1748, and during the following year married Hannah Mangles (1727-1803), known as "the Plymouth beauty." He was lieutenant-colonel in the army of Sicily—whatever that may signify—and seems to have died in 1755, leaving Burke guardian to his children. Evidently he left his widow in comfortable circumstances. For she, within a few years, brought from Devonshire to London her three children, Charles, Mary and Catherine, who were later to be known to Goldsmith—and to posterity—as "the Captain in lace," "the Jessamy Bride," and "Little Comedy," respectively.

This removal of the family recalls the fact that Reynolds had made the same journey from Devonshire to the metropolis as early as 1752. Mrs. Horneck, who sat to Sir Joshua in September, 1758, died in 1803. For the *Gentleman's Magazine* (Vol. LXXIII(I), p. 292) records in the "Obituary" under March 12th: "At General Gwyn's, in the King's Mews, Mrs. Horneck, mother of General Horneck and Mrs. Gwyn." She was buried at Weybridge parish church, to which we shall have need to refer later. We know of the admiration of Mrs. Horneck for the novel "Evelina,"—or "A Young Lady's Entrance into the World," as it came to be called. Indeed, Fanny Burney relates how, on a Saturday in January, 1779, she was at a gathering at Sir Joshua's in Leicester Fields, and "by a change of seats" found herself next to Mrs. Horneck, who inquired: "I suppose, Miss Burney, I must not speak of 'Evelina' to you?" Mrs. Horneck, as we read, was one of those who "prevailed with Sir Joshua to read 'Evelina,'—and when he once began it he left it neither for sleep nor food, for, to own the truth, he took to it yet more passionately than all the rest of us."<sup>1</sup> Not only was "all Bath mad after it," but Dr. Johnson approved of it.

<sup>1</sup> C. Hill: "The House in St. Martin's Street: being Chronicles of the Burney Family," 1907, p. 138.

## THE ENTRANCE HALL

Mrs. Horneck is momentarily of more importance to us as the mother of Mary and Catherine—who had together sat to Sir Joshua in 1764, 1765 and 1766, when they were but children—than for herself. The original, and unfinished, study, of 1766, for the heads of these charming sisters was sold at Christie's in 1907 out of the Bunbury Collection, while the finished version of the same year is still in the possession of Lord Normanton at Somerley. It was in 1767, as we have seen, that Sir Joshua painted the portrait of Mary, who is the subject of our canvas. In 1766 Oliver Goldsmith not only wrote the "Vicar of Wakefield," but sat to Reynolds. But it was not until three years later, according to Foster, that the Hornecks became acquainted with the author of the "Deserted Village," which was, by the way, dedicated to Sir Joshua, then the new President of the Royal Academy. It was *à propos* of a dinner, given about the same time by Dr. Baker, in honour of the Hornecks that the two girls sent Goldsmith a rhyming invitation to be present. Goldsmith, who appears to have been invited at the last moment, replied in the now familiar jingle:

"Your mandate I got,  
You may all go to pot,  
Had your senses been right  
You'd have sent before night;  
As I hope to be saved,  
I put off being shaved;  
For I could not make bold  
While the matter was cold,  
To meddle in suds,  
Or to put on my duds;  
So tell Horneck and Nesbitt  
And Baker and his bit,  
And Kauffman beside,  
And the Jessamy Bride,  
And the rest of the crew,  
The Reynoldses too,  
Little Comedy's face,  
And the Captain in lace—  
(By-the-bye, you may tell him  
I have something to sell him)—  
Tell each other to rue

## THE ENTRANCE HALL

You Devonshire crew  
For sending so late  
To one of my state.  
But 'tis Reynolds's way  
From Wisdom to stray  
And Angelica's whim  
To be frolick like him;  
But, alas! your good worships, how could they be wiser,  
When both have been spoiled in to-day's *Advertiser*?"

We may also recall the melodious verse of Austin Dobson

"ON A PICTURE BY HOPPNER

(*Mrs. Gwyn—Goldsmith's 'Jessamy Bride'*)

And you went once with myrtle crowned!

You once were she, for whom

Poor GOLDSMITH's gentle genius found

That name of jasmine-bloom!

How strange it seems! You whom he loved,

You who were breathing, vital,

Not feigned in books, for us have proved

Scarce but a fragrant title.

You lived and died. Or when or how,

Who asks? This age of ours

But marks your grass-grown headstone now

By Goldsmith's jasmine flowers."

Northcote has recorded that on the day, in 1774, of the death of Oliver Goldsmith, Reynolds did not touch a pencil—"a circumstance the most extraordinary for him, who passed *no day without a line*." And before the body of Goldsmith was buried "in the dark and dreary little churchyard of the Temple," "the Jessamy Bride" and her sister, "Little Comedy," turned from their family sorrows and scandals to pay a last tribute of affection to the poet. The sisters had his coffin reopened and a lock cut from his head. We learn that Mrs. Gwyn kept it till she died, seventy years later.<sup>2</sup>

<sup>2</sup> See Leslie and Tom Taylor: "Life and Times of Reynolds," 1865, Vol. II, p. 71; and W. Hazlitt: "The Round Table," in "Northcote's Eleventh Conversation," 1903, p. 339.



## THE ENTRANCE HALL

About 1776 "the Jessamy Bride" became engaged to Colonel Gwyn, a distinguished, but impecunious, soldier whom she was to marry some three years later. He was then in the 16th Dragoons, and subsequently in the 20th, in the 3rd, and, eventually, in the 15th Dragoons. Fanny Burney met Mrs. Horneck and her elder daughter, the subject of our portrait, at Sir Joshua's in 1779. She tells us:

"Mrs. Horneck, as I found in the course of the evening, is an exceedingly sensible, well-bred woman. Her daughter is very beautiful, but was low-spirited and silent during the whole visit. She was, indeed, very unhappy, as Miss Palmer has informed me, upon account of some ill news she had lately heard of the affairs of a gentleman to whom she is shortly to be married."

It seems that the Gwyns together encountered much unequal fortune, until the King appointed him an equerry. Fanny Burney,<sup>3</sup> when referring to his entering upon his post at Court, records that "Colonel Gwyn is reckoned a remarkably handsome man, and he is husband of the beautiful eldest daughter of Mrs. Horneck." She relates also that, on her leaving Court in 1791, he bade her farewell.

Writing from Weymouth on July 16, 1789, Fanny Burney says:

"This morning . . . I strolled upon the sands with Mrs. Gwyn. We overtook a lady, of a very majestic port and demeanour, who solemnly returned Mrs. Gwyn's salutation and then addressed herself to me with similar gravity. I saw a face I knew, and of very common beauty; but did not immediately recall it was Mrs. Siddons. She is coming here, she says, solely for her health; she has spent some days with Mrs. Gwyn at General Harcourt's. Her husband was with her, and a sweet child."

Fanny Burney, become Madame d'Arblay, felt the charm of Mrs. Gwyn, for in 1788 she describes her as being "as beautiful as the first day I saw her; and all gentleness and softness." And she writes of her in 1789 as "soft and pleasing, and still as beautiful as an angel."

In the second decade of the nineteenth century, General and Mrs. Gwyn lived much at Wyddial. Their names crop up occasionally in the "Life" of Sir Charles James Bunbury. Thus, we read: "My father's old aunt, Mrs. Gwyn, was, of course, a regular visitor at our house at

<sup>3</sup> The manuscripts of Fanny Burney were destroyed by fire at Camilla Lacey, near Dorking, in April, 1919.

## THE ENTRANCE HALL

Mildenhall," in Suffolk. Sir Charles, writing in 1836 to his father (p. 83), says: "Mrs. Gwyn, who is certainly a good deal better than she was three weeks ago, desires her best love to you, and is particularly anxious that you should send her a drawing of Hanmer, the best likeness that you can make." Again, he writes in 1837, from Batt's Hotel, to his mother: "I am sorry to hear from Mrs. Fox that my father has been ill again and that you have put off coming to town. Mrs. Gwyn is sadly vexed at it, for she had been calculating too confidently on his coming, and I do believe that the sight of him would do more than anything to make her well again. She is looking very weak and very much pulled down, and is terribly nervous about herself."

Thomas Moore in his "Memoirs," 1853, Vol. VI, p. 115, mentions that he

"dined with Sir Henry Bunbury. A fine old lady there, his aunt, Mrs. Gwynne [*sic*], who was one of the two pretty girls relative to whom the story of Goldsmith's petty jealousy is told; all, she assured me, a misrepresentation. Goldsmith merely said playfully to their mother, on some one having come to speak to him, 'You see, I have my admirers, too.' Such is the truth of history and biography. Talked a good deal with her (into her trumpet) about Sir Joshua, Burke, etc."<sup>4</sup>

James Northcote also gives us a glimpse of Mrs. Gwyn in old age. For Hazlitt in his "Conversations of James Northcote, R.A.," 1830, p. 94, tells us that that painter complained of being far from well.

"He was here interrupted by the entrance of the beautiful Mrs. G——, beautiful even in years. She said she had brought him a book to look at. She could not stop, for she had a lady waiting for her below, but she would call in some morning and have a long chat. After she was gone, I remarked how handsome she still was; and he said, 'I don't know why she is so kind as to come, except that I am the last link in the chain that connects her with all those she most esteemed when she was young—Johnson, Reynolds, Goldsmith—and remind her of the most delightful period of her life.' I said, 'Not only so, but you remember what she was at twenty; and you thus bring back to her the triumphs of her youth—that pride of beauty which must be the more fondly cherished as it has no external

<sup>4</sup> This reminds us of the fact that Sir Joshua also, during the last years of his life, used an ear-trumpet.

## THE ENTRANCE HALL

vouchers, and lives chiefly in the bosom of its once lovely possessor.' In her, however, the Graces had triumphed over time. She was one of Ninon de l'Enclos' people, of the list of the Immortals. I could almost fancy the shade of Goldsmith in the room, looking round with complacency. 'Yes,' said Northcote, 'that is what Sir Joshua used to mention as the severest test of beauty—it was not then *skin-deep* only. She had gone through all the stages, and had lent a grace to each. There are beauties that are old in a year. Take away the bloom and freshness of youth, and there is no trace of what they were. This beauty is not founded in first principles. Good temper is one of the great preservers of the features.' I observed it was the same in the mind as in the body. There were persons of premature ability who soon ran to seed, and others who made no figure till they were advanced in life. I had known several who were very clever at seventeen or eighteen, but who had turned out nothing afterwards."

General Gwyn, who figures in some of the humorous satires of Peter Pindar, was mentioned in the *Gazette* as late as April 25, 1808; having been Inspector of Cavalry, and eventually Governor of Sheerness, he died, January 13, 1821.

Mrs. Gwyn, who had been a Woman of the Bed-chamber to Queen Charlotte, died in Portman Square, January 14, 1840, at the age of eighty-seven. All that was mortal of her was laid in the same vault at Weybridge which had, since 1799, contained the body of "Little Comedy," and in which four years later had been placed the remains of their mother, Mrs. Horneck.

By some, Catherine Horneck's birth has been placed as far back as 1750, which would make her older than her sister Mary. In 1771 Catherine married Henry William Bunbury, the artist and caricaturist, who was at one time an Honorary Exhibitor at the Royal Academy. Bunbury, who previous to his marriage had travelled on the Continent, repeatedly introduced the cheery face of his wife into his fancy subjects. But when his wife died on July 8, 1799, "at General Gwyn's residence at Egham Hill,"<sup>5</sup> he retired to Keswick to reside there until his own end came in 1811. According to the tablet at Weybridge, Catherine was forty-five years of age at the time of her death; she would thus be born in 1754, and so be a year younger than Mrs. Gwyn. Mrs.

<sup>5</sup> See *Gentleman's Magazine*, 1799, p. 629.

## THE ENTRANCE HALL

Bunbury, who stood godmother to Hoppner's daughter Helen, had two sons. The elder, Charles John, was born in 1772 and at the age of eight or nine was painted by Sir Joshua Reynolds; his features are thus preserved to us in the famous portrait of "Master Bunbury."<sup>6</sup> He had been the friend of the poet Southey at Westminster, and died in 1798. Mrs. Bunbury's younger son, Henry Edward, was Sir Joshua Reynolds's godchild, and became aide-de-camp to his uncle, General Gwyn, and succeeded as seventh Baronet to the Bunbury family estates.<sup>7</sup>

The brother of Mrs. Gwyn and Mrs. Bunbury, Captain Charles Horneck, was "the Captain in lace" of Goldsmith's jingle, as we have already seen. In 1773 he married a daughter of the Earl of Albemarle, but within less than a year she eloped with Captain Scawen, one of her husband's brother officers. This unpleasant incident provided the editor of the *Town and Country Magazine* with subject matter.<sup>8</sup>

Another portrait of Mrs. Gwyn by Hoppner, sold, like this, out of the Gwyn Collection (No. 29) on June 29, 1889, is now in the collection of Lord Glenconner, at Queen Anne's Gate, London. It was exhibited at the Royal Academy (No. 165) in 1790, together with Hoppner's "Mrs. Bunbury" ("Little Comedy") (No. 190), and both were in 1791 engraved in mezzotint by J. Young. That of "Mrs. Gwyn" was shown at South Kensington (No. 569) in 1867, by Mr. Robert Gwyn. It appeared again at Burlington House in 1891 (No. 15), when it was lent by Sir Charles Tennant, father of Lord Glenconner; and was at Agnew's Galleries, 1895 (No. 6). On that occasion it was referred to in the *Art Journal*, 1896, p. 63, as "one of the most adequate illustrations possible of an artist who was on occasion well worthy of the place he held among the more prominent portraitists of the last century." The same

<sup>6</sup> It was sold out of the collection of Sir Henry Bunbury, at Christie's, July 5, 1907. For the Bunbury pictures at Mildenhall, see Edmund Farrer: "Portraits in Suffolk House," 1908, p. 263.

<sup>7</sup> The sixth Baronet, Sir Thomas Charles Bunbury (the elder brother of Henry William Bunbury, the caricaturist), was a constant attendant at the race meetings at Newmarket, the family property being situate at Barton, some ten miles away. His name is still preserved in the name of the Bunbury Mile at Newmarket. His wife, Lady Sarah Bunbury, was painted by Sir Joshua, this portrait being now in a private collection in Chicago; she is represented as "sacrificing to the Graces." Yet, according to Mrs. Thrale, "she never did sacrifice to the Graces." She used to play cricket and eat beefsteaks on the Steyne at Brighthelmstone.

<sup>8</sup> It appears as one of the "Histories of the Tête à Tête," under the title of "The Submissive Duellist and Mrs. H . . . ck," 1774, Vol. VI. See also *Notes and Queries*, 10th Series, Vol. IV, p. 343.



## THE ENTRANCE HALL

portrait drew from Henri Bouchot, in an article on "La Femme Anglaise et ses Peintres," published in *Revue de l'Art ancien et moderne*, Vol. XI, April, 1902, p. 168 (plate on p. 239), the remark that "Mrs. Gwyn est en penseuse, en mélancolique, sous un ombrage épais; elle rêve, et elle est charmante. . . . Mrs. Gwyn a là un peu plus de quarante ans, étant née en 1753; elle mourra très tard, en 1840, apportant à la reine Victoria comme un parfum de rose desséchée dans un livre,—le livre d'Olivier Goldsmith."

While we have in mind J. Young's mezzotint after Hoppner's "Mrs. Bunbury," turned to the right and wearing a cap (O'Donoghue: "Engraved British Portraits in the British Museum," Vol. I, p. 285), we may point out the superficial resemblances between it and the present canvas; in this one, however, Mrs. Gwyn is turned to the left.<sup>9</sup>

Mrs. Gwyn was also painted in 1767, while still Miss Mary Horneck, by Sir Joshua Reynolds; in that portrait she is represented "in a Persian dress with turban" and "sitting as if in a Turkish mosque." That canvas was lent to the Royal Academy in 1891 (No. 134) by Sir Edward Bunbury, but some twenty years ago was sold to Mr. William Waldorf Astor, the late Lord Astor. The story goes that Sir Joshua became so enamoured of his subject, while engaged upon the portrait, that he fell on his knees and solicited Mary Horneck's hand in marriage. In any event, Sir Joshua retained that picture in his possession until his death, when he bequeathed it to his sitter. ("To Mrs. Gwyn, her own portrait with a turban."—Leslie and Tom Taylor: "Life and Times of Sir Joshua Reynolds," Vol. II, p. 636.) It is well known from the engravings by R. Dunkarton and C. Tomkins. Sir Henry Bunbury has left it on record that the subject of our picture was "near-sighted, but her eyes were strong and prominent." Indeed, H. P. K. Skipton in the *Connoisseur* (Vol. XXVIII, September, 1910, p. 6), when criticizing the Bunbury-Astor portrait by Reynolds, mentioned above, claims that "one of the faults in it is that the painter, in endeavouring to give the effect of near-sightedness, has produced an appearance of weakness in the eyes."

Another portrait of her may be that assigned to Sir Joshua and described as "Mrs. Gwynne" [*sic*] in the Drummond Collection at Montreal.<sup>10</sup>

<sup>9</sup> See also McKay and Roberts: "Hoppner," p. 34; the Sale Catalogue of Christie's July 5, 1907 (No. 107); and the *Connoisseur*, Vol. XXVIII, 1910, p. 9.

<sup>10</sup> It was No. 59 in the "Catalogue of Paintings from the Collection of the late Sir George Drummond, exhibited at the Art Association, Montreal, January-March, 1918." It was sold at Christie's June 27, 1919, No. 200.



## THE ENTRANCE HALL

In 1780 the sisters Horneck were portrayed as "The Merry Wives of Windsor" by Daniel Gardner, the picture being engraved by W. Dickinson under the title of "Mrs. Gwynne [*sic*] and Mrs. Bunbury."

### JOSEPH MALLORD WILLIAM TURNER, R.A.

*English School; 1775-1851*

#### NO. 26 THE TROUT STREAM (*"The Dee at Corwen Bridge"*).

In the foreground, at the bend in the stream, are fishermen. On the left two men are sitting on the ground near an anchor. More to the right are three men fishing, as they wade. In the middle distance on the right are cattle, and beyond is a long five-arched bridge. In a field in the left middle distance are men and women making hay; behind them a mountain, capped with mist, frowns down on them. A great cloud is rolling away to the left and flooding the open country with light.

Canvas, 36 inches by 48 inches.

(0.91 × 1.21)

Painted about 1807.

Exhibited at Manchester in 1857, No. 621, as "Landscape," being lent by the Earl of Essex.

In the collection of the Earl of Essex, at Cassiobury Park, and by him exhibited at the Royal Academy, 1878, No. 134. Included in the sale at Christie's, July 22, 1893, No. 46.

In the collection of Abel Buckley, who lent it to the Royal Academy's Exhibition, 1895, No. 8.

It was then most favourably criticized in the press, notably in the *Times*, January 5, 1895, as "a marvellous work of the great artist's early-middle period."

In the *Academy*, February 2, 1895, Sir Claude Phillips wrote:

"A finer or more representative series of oil paintings by Turner has not often been seen on the walls of Burlington House. Hardly

## THE ENTRANCE HALL

any nobler example of the earlier, the more reticent manner exists than 'The Trout Stream' (Mr. Abel Buckley). In this wonderful study of stormy sky and light, fitfully illuminating, through wreaths of cloud and mist, an English landscape, no violence is done to nature; but, on the contrary, one of the strangest and most moving aspects is revealed with as much truth as poetic insight."

We read in the *Athenæum*, January 26, 1895:

The fine Turners are superior in merit and charm to those that usually appear in Burlington House. In the lovely 'Trout Stream' (No. 8) the painting of the pebbly shore, the clouds and delightful atmosphere is quite in Turner's best manner."

Exhibited at the Guildhall, 1899, No. 12.

We find that the *Times*, April 10, 1899, deals enthusiastically with "The Exhibition at the Guildhall," and says incidentally of the present canvas:

"Nowhere outside the National Gallery can the marvellous art of Turner be studied so well as in this collection at the Guildhall. We might even say that in one respect the loan exhibition is the more complete, for the drawings shown here are finer and more various than the sketches at Trafalgar Square. . . . Of the inland pictures of this period 'The Trout Stream' (1807), from Cassiobury, is one of the most entirely satisfactory; for once Turner has here taken pains with his figures, so that the anglers are perfect in action and strike no discordant note, as his figures so often do."

"Turner, although a little scattered on the walls, was seen to considerable advantage in the great pictures from his hand. Lord Strathcona's much exhibited 'Mercury and Argus' was, however, placed in a blaze of light which revealed the delicate state of the picture, and the whole honours of the great London landscapist were borne, and that easily, by Mr. Abel Buckley's wonderful 'Trout Stream,' which we reproduce. This canvas, full of grace and delicacy, with floating clouds over the mountains, rich golden colour of the sand in the foreground, and every gradation of light and air between, is one of the very finest of Turner's earlier works. It simply blazed

## THE ENTRANCE HALL

out in Glasgow, even if the hangers had placed it in an uncongenial surrounding."

D. Croal Thomson: "The International Exhibition at Glasgow," in the *Art Journal*, 1901, p. 296.

In the *Athenæum*, April 15, 1899, we read:

"Except the National Gallery, no public exhibition open at the present moment can be compared with the magnificent collection of Turners which is now to be seen at the Guildhall. . . . Halcyon weather and a glowing atmosphere mark 'The Trout Stream' (No. 12), of 1807, which belonged to the Cassiobury Collection, and is now Mr. A. Buckley's property."

Exhibited at Glasgow, 1901, No. 98.

Sir Walter Armstrong, "Turner," 1902, p. 233.

A. Graves: "Century of Loan Exhibitions," 1914, Vol. III, p. 1351.

## FRANS HALS

*Dutch School; 1580?-1666*

NO. 27 . PORTRAIT OF A YOUNG MAN HOLDING HIS HAT TO HIS SIDE (*"The Young Man of Haarlem"*).

Three-quarter length, turned three quarters to the right, and looking at the spectator. He wears a black doublet with buttons and breeches which show the wrinkles, a flat white linen collar fastened with a thin cord terminating in white tassels, and a white shirt with plain cuffs. His long hair is parted in the middle and falls upon his shoulders, hiding his ears. His right hand is doubled and pressed against his waist, with the arm akimbo. His left, with the fingers separated, is laid flat on his black, wide-brimmed hat that is pressed to his side. He is seated in a chair of which the top of the back to the right is studded with brass nails. He is about twenty-five years of age. Neutral background.

## THE ENTRANCE HALL

Canvas, 41½ inches by 31½ inches.

(1.05 × 0.80)

Painted about 1645.

Formerly in the collection of Lord Talbot of Malahide, Malahide Castle, near Dublin, Ireland, in whose collection it had been for at least half a century.

Exhibited, on loan, in New York, November, 1909, No. 2, and in 1914, No. 2.

Dr. W. von Bode, writing from Berlin, August 8, 1908, on the subject of this and the companion picture (No. 28), says:

"I have to thank you for the great pleasure you made me by showing me the two marvellous portraits by Frans Hals. There are only very few pictures by the master of such high quality and so wonderful preservation.

"The husband who holds his hand on his hat is a masterpiece as to the broad execution and the fine tone of colours. His charming young wife, who folds her hands in a peculiar way, is so fascinating by her smile and kind expression, and so excellent as well in design as in colours, that I know very few female portraits equal to this."

"The exhibition of Messrs. Scott and Fowles, selected from the collection of Mr. and Mrs. Charles P. Taft, of Cincinnati, was notable for its three admirable examples of Frans Hals and one of Rembrandt's earliest Amsterdam period—an important supplement even of the Metropolitan's overwhelming display. The portraits by Hals were, in fact, though small in number, more uniform in value as representative works. That good fortune which sometimes presides over the collection of paintings has here brought together what might be described as an epitome of the master's best in sentiment and in technique. Of the three sitters, two men and a woman, all good types, the men are a trifle the more interesting, as is apt to be the case in portraiture. In 'The Young Man of Haarlem' the famous bravura of brush-work lends itself to something like delicacy and charm; the sitter's dark eyes look at the spectator meditatively; his long hair, parted in the middle, falls on the white linen collar; the right hand is doubled on the hip, and with the left he presses a

## THE ENTRANCE HALL

broad-leaved black hat against his black doublet. Nothing is known of the name of the sitter, nor is the date recorded."

William Walton in the *Burlington Magazine*, 1910, Vol. XVI, p. 368 (plate).

"Surely New York has been fortunate, thus far this winter, in having remarkable shows of pictures by the princes of art, beginning with the sumptuous feast set before the public by the Hudson-Fulton Art Commission, at the Metropolitan Museum of Art. Before these wonderful canvases were removed, came a collection of ten paintings, generously loaned by Mr. and Mrs. Charles P. Taft, of Cincinnati, collectors of great note. . . . The ten pictures that New York enjoyed were loaned to the galleries of Scott and Fowles, and were entirely the work of the older masters of the Dutch and early English schools; and very well they went together, these painters of the Low Countries and the Georgian artists, for the Gainsboroughs, the Raeburns and dear old Sir Joshua Reynolds held their own in the stately company of Rembrandt, Hals and Hobema. . . . Yet another Hals is of a 'Young Man holding his Hat to his Side.' . . . A pale face has this youth, yet full of sentiment; it is an almost instantaneous snap-shot of the original, yet it is limned with delicious suavity, with certainty and with rare distinction."

Arthur Hoeber: "Some Pictures from the Collection of Mr. and Mrs. Charles P. Taft," in the *International Studio*, 1910, Vol. XXXIX, p. lxxi.

Miss Elisabeth L. Cary, in an article on "Some Masters of Portraiture," in *Putnam's Magazine*, February, 1910, Vol. VII, p. 525, refers to this and the companion portraiture as "dominating their surroundings with the cheerful insolence of consummate achievement."

The *Connoisseur*, June, 1913, pp. 99 and 120.

W. von Bode (tr. M. W. Brockwell): "Frans Hals," 1914, Catalogue No. 253, plate 162.

Until 1908, this and the accompanying work were entirely unknown. It is now common knowledge that Mr. A. H. Buttery, the picture restorer to the National Gallery, London, was in that year, in the ordinary course of his profession, summoned to Malahide Castle, some twelve



## THE ENTRANCE HALL

miles from Dublin, to inspect several paintings. His surprise, then, may be imagined, when he suddenly came upon the "Family Group," now in the National Gallery (No. 2285), as well as the present pair of portraits. Although covered with a certain amount of surface dirt, their authenticity was instantly obvious to the trained eye. He reported his *trouvaille* to Sir Charles Holroyd, then Director of the National Gallery, but no public funds were at the moment available for the purchase. However, the Chancellor of the Exchequer, after a visit to the gallery in Trafalgar Square, undertook in the special circumstances to furnish the sum of £7500 and, if necessary, to pay off the balance by annual sums of £5000 (that being the minimum amount annually voted to the National Gallery by Parliament for the purchase of pictures), to acquire the "Family Group" for a total cost of £25,000.<sup>1</sup> This and the companion portrait being thus released for private sale, they were brought to this country. It should be added that the pedigree of all these three canvases was entirely unknown to the owner, in whose collection they passed under the loose attribution to Frank [*sic*] Hall [*sic*] or Frank Holl! The former, although to-day confusing, would perhaps be the obvious anglicization of the name of the great Dutch portrait painter, Frans Hals. That the name was in the eighteenth century frequently rendered "Frank Hall" can be established by reference to old sale records. Thus, in the sale catalogue of Monsieur Desenfans, which sale took place in London on April 8, 1786, were included:

"No. 20. Frank Hall. A Head. 1 ft. 5 by 1 ft. 3, on cloth pasted on pannel.

"No. 21. Ditto. A Head, its companion. 1 ft. 5 by 1 ft. 3, on cloth pasted on pannel."

Again, in "*Ædes Walpolianæ*," 1747, p. 46, we read of "Francis Halls."

Surely, only a blunder without a parallel in the whole range of art history could have caused the pair of portraits to be attributed to the fashionable, late Victorian portrait painter, Frank Holl, R.A., who exhibited eighty-seven pictures at the Royal Academy between 1864 and 1888. Yet such has been the rumour.

<sup>1</sup> That sum exceeded any paid, up to that time, for a single picture in the National Gallery, with the exception of Raphael's "*Ansidei Madonna*," purchased in 1885.

## THE ENTRANCE HALL

### FRANS HALS

*Dutch School; 1580?-1666*

NO. 28 PORTRAIT OF A YOUNG WOMAN WITH ONE ARM OVER THE BACK OF A CHAIR (*"The Young Woman of Haarlem"*).

Three-quarter length, turned three quarters to the left, and looking at the spectator. In a dark gray and black silk skirt richly embroidered with gold down the front, the black coat trimmed with bands of gold and an ample black over-mantle with full sleeves, wide lace cuffs, and large flat collar fastened with a bow of silk. She wears also a small black silk cap that ends in a peak on her forehead and covers her ears, in which are gold pendent earrings. A small gold chain encircles this black cap. Her hair is done in a knot at the back of her head. Gold bracelets; two small rings on the index finger of the right hand, and one on the small finger of the left. The right hand clasps the left wrist; the left holds a fan which is closed. She is seated sideways in a blue upholstered chair, with her right arm hanging over the back of it. She is about twenty-five years of age. Neutral background.

Canvas, 41½ inches by 31½ inches.

(1.05 × 0.80)

The companion portrait to No. 27, and having the same *provenance*.

Exhibited, on loan, in New York, November, 1909, No. 3, and in 1914, No. 3.

"A much more lively personage than these two gentlemen [No. 17 and No. 27 in this collection] was presented in the portrait of a 'Young Woman of Haarlem,' attired in her best, but taken in an intimate and informal moment which best expressed her, and with whose individuality it is clear that the painter was in close sympathy. The sitter is quite unknown."

William Walton in the *Burlington Magazine*, 1910, Vol. XVI, p. 368 (plate).

## THE ENTRANCE HALL

"Yet a third example [by Frans Hals] is of a woman with one arm over the back of a chair. There is no beauty of femininity here, yet plenty of distinction; little grace in the more or less formality of the times, yet charm of breeding, and always the painting is distinguished, always the painter seems to have said the last word."

Arthur Hoeber in the *International Studio*, 1910, Vol. XXXIX, p. lxxiv.

"In the [Hals] Woman's Portrait in particular the veracity of the painter's vision and the certainty of his touch appear, together with a delicacy of treatment . . . The head is solidly constructed, the idiosyncrasies are closely observed and deftly indicated as in all important works by Hals, but the handling of the paint is the notable thing, the flow of the brush-work in its final veiling of the solid under-painting, as vivacious as the ripple of water over a rocky ground, giving that suggestion of the unrelenting movement of life without which no painting, however beautiful, can be other than *nature morte*. . . . It is remarkable both for its quality and for the wonderful preservation of its colours, which are exceptionally fine in tone."

Miss E. L. Cary in *Putnam's Magazine*, February, 1910, Vol. VII, pp. 525 and 527 (plate).

The *Connoisseur*, 1913, Vol. XXXVI, pp. 173 (plate) and 188.

W. von Bode (tr. M. W. Brockwell): "Frans Hals," 1914, Catalogue No. 254, plate 163.

Considerations of style prompt a reference to Hals's beringed "Young Woman" of ample form, and also turned to the left, in the Berlin Gallery, No. 801 (H. de Groot, No. 367; Bode, I, p. 105, plate 56).

Again, the "Young Lady" in Carl von Hollitscher's Collection at Berlin (H. de Groot, No. 370; Bode, I, p. 129, plate 73) wears such a lace collar and holds her fan in both hands. The closed fan, the peaked black cap with a gold band set round with pearls, the broad lace collar and bracelets are to be found in the "Woman" of the Marquand Bequest to the Metropolitan Museum (No. H 16—3; H. de Groot, No. 387; Bode, II, p. 175, plate 107).

Anyone who is conversant with the features of each of the old ladies in Hals's "Regentessen, or Lady Governors, of the Hospice for the

## THE ENTRANCE HALL

Aged at Haarlem," of 1664 (H. de Groot, No. 438; Bode, II, p. 286, plate 188), may see a rather striking resemblance (making all allowance for a disparity in the ages) between our "Young Woman" and "Adriana Bredenhof," who is seated in the right foreground. Judging by the style, the present canvas may have been painted about 1645, and portrays a "Young Woman" of about twenty-five years of age. Born, therefore, about 1620, our sitter would have been only about forty-four years of age at the moment that the Haarlem group was completed. The ingenious might suggest that Adriana Bredenhof (Moes: "Iconographia Batava," No. 1076) there represented—and we know no biographical fact regarding her—may well have been the mother of the "Young Lady" now in Pike Street.

# THE RIGHT CORRIDOR





## ALEXANDRE GABRIEL DECAMPS

*French School; 1803-1860*

HAVING run wild among peasants in childhood, Decamps developed a certain aloofness and contracted an aversion from the ordinary habits of polite society. A member of the Romantic School, he travelled in the south of France, Switzerland, Italy and the Levant. It was in the East that he found subjects most suited to his genius, and he is to be classed among the leading French Oriental painters. He succeeded especially in the representation of wild scenery and in the mastery of light and shade. *Il est toujours midi dans son œuvre.* He died from a fall from his horse at Fontainebleau.

### NO. 29 THE MAN WITH THE SLING ("*Le Frondeur*").

Amid the ruins of some ancient temple are three figures. Beside the drum of a fallen column, in the right foreground, a woman and her little boy are crouching in silence; above them are luxuriant plants which their goats are nibbling. On rising ground in the centre is a young man in white trousers and dark red sleeveless coat, with a pouch slung from his left shoulder. Holding a sling, he strains his eyes across the ravine, on the far side of which is an eagle perched on a towering mass of masonry. He is about to take aim at the bird.

Canvas, 26 inches by 31½ inches.

(0.63 × 0.80)

Signed "Decamps," high up in the centre on the plinth of the column, behind the young man.

Formerly in the Van Praet Collection, Brussels.

## THE RIGHT CORRIDOR

In the collection of E. Secrétan, and included in his sale in Paris, July 1, 1889, No. 12.

In the collection of F. L. Ames, Boston.

In the collection of H. S. Henry, Philadelphia. No. 9 in the "Catalogue de Luxe of Twenty-one Masterpieces," sold in New York, February 4, 1910.

Included in the Exposition de Cent Chefs-d'œuvre, Paris, 1883.

Mireur: "Dictionnaire des Ventes d'Art," 1902, Vol. II, p. 408.

Bénézit: "Dictionnaire," 1913, Vol. II, p. 46.

## FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM

*French School; 1821-1911*

THE son of a Croatian soldier made prisoner at Montevideo in 1814 who afterwards settled in France, Ziem was educated at Dijon, but set out for Rome at the early age of eighteen. He visited Venice and Constantinople, and as early as 1849 exhibited pictures of those cities. This seems to have determined his selection of marine and architectural subjects, more especially in Venice.

### NO. 30 THE PIAZZA OF SAN MARCO, VENICE, IN TIME OF FLOOD.

The foreground is part of the Piazza of San Marco, seen during a period of flood and in the early evening. From all sides advance gondolas containing figures in gay attire; all seem to be making their way hurriedly towards the main portal of the cathedral, as if this were a rare and quite unexpected occurrence. Some thirty yards away we see the Campanile; the façade of the church is directly before us; the red flag-staffs

## THE RIGHT CORRIDOR

are bedraggled in the rain; the domes of San Marco are observed in the mist. On the left and the right are the three-storied Procuratie Vecchie and Procuratie Nuove.

Canvas, 37 inches by 27 inches.

(0.93 × 0.68)

Signed in the left bottom corner.

Fournier: "Félix Ziem," 1897, p. 84, refers to a "Place Saint Marc à Venise, pendant l'inondation," as having been included in the Everard sale in 1873. It would thus be the picture shown by Mireur: "Ventes de Tableaux," 1912, Vol. VII, p. 587, as having then been sold for 7100 francs in London.

Fournier, p. 46, states that Ziem exhibited, at the Paris Salon, in 1857, No. 2713, a picture with a similar title.

The Metropolitan Museum possesses a picture of this subject by Ziem. It is 32 inches by 26 inches.

Larousse: "Grand Dictionnaire," Vol. XV, p. 1484, article on "Ziem."

## EUGÈNE LOUIS GABRIEL ISABEY

*French School; 1804-1886*

**S**ON and pupil of Jean Baptiste Isabey, the miniature painter and lithographer, he early freed himself of the classical spirit of his father. In 1830 he accompanied a French expedition to Algiers as its marine draughtsman. Thenceforward he is to be regarded as one of the "men of 1830," and a painter of romantic genre, landscape and marine subjects both in oil and water-colour.

NO. 31 THE SACRAMENT.

Priests, wearing vestments, and laymen are kneeling or standing, beneath silver candelabra, on the steps before the altar in a small church in Venice (?); above the altar hangs a

## THE RIGHT CORRIDOR

crucifix. On the screen to the right below and in front of the arch are seven lighted candles, and against the wall near by hangs a processional banner. At the foot of the steps, and to the right, stands a priest; still more to the right, and in the pews, are three women. In the left foreground stand two men; a woman with two children is seated, and two other figures kneel by the pew on the left.

Canvas, 32 inches by 25½ inches. (0.81 × 0.64)

Signed "Isabey, '72," on the lower edge of the pew, in the left bottom corner.

In view of this being a rather rare subject for a painter, we may note that Isabey's "Baptism in the Church at Tréport" is in the Louvre.

## FÉLIX FRANÇOIS GEORGES PHILIBERT ZIEM

*French School; 1821-1911*

### NO. 32 THE ENTRANCE TO THE GRAND CANAL, VENICE.

A group of sailors, and civilians in gaudy attire, are seated in the left foreground; beyond them are two sailing vessels seen in a feast of colour and moored to the quay, the one towards the left and the other towards the right. A large vessel, with her stern to us, is at anchor in the canal. In the middle distance to the right stand three men who seem to be discussing the shipping near at hand. Beyond in the distance we discern the Campanile and the Church of Santa Maria della Salute.

Canvas, 28½ inches by 20½ inches. (0.72 × 0.52)

Signed "Ziem," in the left bottom corner.

The elements of this composition almost correspond with the "Entrée du Grand Canal à Venise" described by Fournier: "Ziem," 1897, p. 86,



## THE RIGHT CORRIDOR

as having been included in the sale of the Defoe Collection, Paris, May 22, 1886. But the latter was larger ( $1.08 \times 1.62$ ) than the present one.

### JOAQUÍN SOROLLA Y BASTIDA

*Spanish School; Contemporary*

**B**ORN in 1863 at Valencia, and a pupil of the San Carlos Academy in that city, he paints portraiture and genre. He achieves mastery over effects of light and air, and shows great adroitness as a draughtsman.

#### NO. 33    PORTRAIT OF FORMER PRESIDENT WILLIAM HOWARD TAFT.

Three-quarter length, seated in an arm-chair, the body turned rather to the right, the eyes to the front. In gray morning-suit and red neck-tie. The right arm rests on the chair; in the left hand is a bundle of state papers. A white curtain hangs on the right.

Canvas, 59 inches by  $40\frac{1}{2}$  inches.

( $1.49 \times 1.02$ )

Inscribed at the top on the right: "J. Sorolla P.  
1909, Washington,  
White House."

William Howard Taft is the second son of Judge Alphonso Taft by his second wife, Louisa Mary Torrey (1827-1907). He was born at Cincinnati, September 15, 1857. He is a half-brother of Mr. Charles Phelps Taft. (For genealogical data regarding the Taft family, see picture No. 74.)

Mrs. Louisa Mary Taft was sixth in descent from Captain William Torrey, who was baptized at Combe St. Nicholas, Somerset, England, December 21, 1608, and in 1640 emigrated to this country.

First Civil Governor of the Philippines, appointed July 4, 1901, he in 1904 entered office as Secretary of War, succeeding Hon. Elihu Root. He was elected, November 3, 1908, twenty-seventh President of

## THE RIGHT CORRIDOR

the United States for the term March 4, 1909-1913, over William Jennings Bryan, the Democratic candidate. His record is too well known to require comment here.

Munsell: "Index to American Genealogies," 1900, p. 303.

Mabel T. R. Washburn: "The Ancestry of William Howard Taft," 1908.

"As a portrait painter Sorolla is, one may be sure, a master of the likeness. You are impressed by the firmness with which he models a head, the nimbleness with which he passes swiftly over the features, and, above all, the vitality with which he invests his sitter. . . . He uses his pigments not sensitively, not with a loving feeling for them. . . . His pictures, especially when seen in large numbers, have an almost blinding effect. They do not beguile, they dazzle. . . . Their immediate, momentary appeal is irresistible."

Royal Cortissoz: "Art and Common Sense," 1913, p. 316.

# THE DINING-ROOM



## SIR JOSHUA REYNOLDS, P.R.A.

*English School; 1723-1792*

SIR JOSHUA REYNOLDS, whose Christian name was by a clerical error entered in the baptismal register as Joseph—an error corrected by a supplementary entry, after he had earned fame—was a Devonian by birth. The infinite variety with which he was to portray the men and women of his day, and thus to soar in popular esteem above all his rivals, was strangely forecast in his childhood. Indeed, the earliest of his extant portraits was painted “from a drawing taken in church on the artist’s thumb-nail,” and without delay “coloured” with the common paint of a shipwright on a canvas that had formed part of a boat-sail! How early in Sir Joshua’s career this took place is shown by the fact that the officiating clergyman, thus portrayed, died in 1736. Although he worked for a time in the studio of Hudson in London, the really formative influence of his whole career was to be afforded by a chance voyage to Italy. From his residence of three years in that country was to result untold benefit to the artists and art-collectors of England. Thus by 1760 the genius of Reynolds was to burst with enlightenment in London on a none too cultured age. The distinction, grace and suavity of his female portraits were soon to impress the *beau monde*, while, as we now see, his male portraits show a dramatic instinct and a grasp of character that were unparalleled in their century. At least a century earlier a move had been made to found, under royal patronage, an institution for the better cultivation of the arts. But nothing had been done. Even to-day many have misgivings as to the usefulness, for the nation as opposed to the successful artist, of such an institution.



## THE DINING-ROOM

However, the Royal Academy was founded in 1768, and Sir Joshua Reynolds became its first President. So various was the art of Reynolds that he not only preached the emulation of the Old Masters, but actually practised it himself. He had a fine sense of design and pictorial balance within his self-imposed limits, and having taken his colour from the Venetians, his chiaroscuro from Rembrandt, and his composition, as he averred, from the Bolognese, he, in the opinion of some, came to excel Gainsborough. Gainsborough was, however, the greater master of the brush. We must regret that his scientific curiosity, as to the qualities of pigment, led him to sacrifice many a painting on the altar of experimental investigation. Unfortunately for posterity, many of his canvases have deteriorated, owing to his use of pigments and chemical admixtures which may have heightened the effect of his works for a brief period, but which have in too many instances brought about their eventual disintegration. It is our good fortune that his enormous vogue led him to devote his energies almost exclusively to portraiture; and in consequence we seem to be on intimate terms with the whole world of fashion and intellect of his day. His productivity was enormous, and amounted to as many as one hundred and fifty pictures in a single year.

### NO. 34 PORTRAIT OF MRS. JOHN WEYLAND AND HER ELDEST SON.

Full-length figures. Mrs. Weyland is turned to the left; apparently she is seated on a stool, with a red curtain hanging above her head to the right. She wears a full, white dress edged with gold lace, and a gold-toned sash with a yellowish blue bow at her breast. A kerchief of the same hue is on her head; the hair is dressed high, with a curl falling upon her left shoulder. By her right side she holds her little son, who is kneeling and seems to be about two years of age; he is nude but for a loose white drapery, and has fair hair; his right hand is raised in the direction of an open casement, through

## THE DINING-ROOM

which is a peep of undulating landscape. In the left foreground lies a bull-dog.

Canvas, 55 inches by 44 inches.

(1.39 × 1.11)

Painted in 1776, when the child was less than two years of age.

We possess a vast amount of biographical data of the Weyland family of Woodrising, Norfolk. The Weylands, whose name implies "wet lands," are a branch of the family which *temp.* Edward I, held large possessions together with the manors of Wigenhalls, Oxburgh, Garboldisham and Shipden in the County of Norfolk. Sir Herbert de Weyland in the reign of Henry III left three sons. The eldest of these, Sir Thomas de Weyland, was still living in 1286, but *d. s. p.* He gave to Ralph, Prior of Wodebridge(!), in Suffolk, a piece of meadowland, a mill and two shillings rent, for the souls of his near relatives; and the Prior on his part covenanted to find a canon to pray for them in his conventual church. Sir William de Weyland was his second son, and John de Weyland his third. This Sir William de Weyland was the father of Sir Richard, Sir Nicholas and Sir Thomas. The last of these was Lord Chief Justice of England, but was forced to abjure the realm, 17 Edward I (1290), when his estates were confiscated to the Crown on the plea of not duly administering justice in his exalted function.

In 3 Edward I, Nicholas de Weyland, second brother of the said unjust Judge, was found to be lord of the manor and to hold his land of Robert Burnel, and he of Odingsels, the capital lord. This Nicholas de Weyland married Julian, daughter and heir of the said Robert, and had the manor of Garboldisham in Norfolk, of £10 per annum, given him by Robert Burnel. The lord had a lete, a toll, and other privileges belonging to that lordship, as part of the barony of Limesi. On the 20th day of January, in 12 Edward I, he had a confirmation of the weekly mercate and fair there, and on the 12th day of May, in 13 Edward I, he had a grant of another fair for two days, on the vigil and the day of the Assumption; also for eight days every year on the vigil, day and morrow after the Annunciation of the Blessed Virgin and for the five days following, and a grant of free-warren "in all his demesns." In the 15th year of the said King, Sir Nicholas de Weyland, Knt., had these following privileges of this lordship allowed in Eyre: view of frank-pledge, assize of bread and beer, gallows, pillory,

## THE DINING-ROOM

tumbrell, weyf and stray, the aforesaid three fairs in the year and the weekly mercate; "all which bespeak the town of Garboldisham to have been in that age a place of consequence, capable of great reception."

The Weylands were subsequently related to the Tudenhams and the Bedingfields.

Passing from those picturesque days to the XVIII century, we find Mark Weyland was "an eminent merchant in London," and, four months before his death on April 7, 1742, he was chosen one of the twenty-four Directors of the Bank of England.<sup>1</sup>

His eldest son, John—the grandfather of the little boy here portrayed—was baptized in March, 1713/14; he died October 1, 1767, being buried at Woodrising. As early as 1748 he was chosen a Director of the Bank of England, and he is described as still being one at his death.<sup>2</sup> By his wife Ann, daughter of William Sheldon, whom he married in 1741, he had a son John and four daughters.

This son and heir, John, of Woodrising, County Norfolk, was born March 24, 1744; he married, December 31, 1772, Elizabeth Joanna<sup>3</sup>—the lady in this picture—daughter and co-heir of John Nourse,<sup>4</sup> of Woodeaton, County Oxon, by Elizabeth his wife, daughter of Paul Jodrell of Lewknor, County Oxon. By this marriage the Woodeaton

<sup>1</sup> *Gentleman's Magazine*, 1742, Vol. XII, p. 215.

<sup>2</sup> *Gentleman's Magazine*, Vol. XVIII, p. 185; Vol. XIX, p. 184; and Vol. XXXVII, p. 524.

<sup>3</sup> Her Christian name is mistakenly rendered "Johanna" in Burke's "Landed Gentry," 1914, p. 2001.

<sup>4</sup> A John Nourse was the grandfather, and another man of the same name was the father, of Richard Nourse, who died in 1673 in his seventy-third year. Richard's son, also John, who died in 1708 at the age of eighty, married twice. In the church at Woodeaton are a number of Nourse family memorials. Among the earliest of them is a fair black marble tablet to the memory of his first wife, Anna, "the late dear wife of John Nourse, Heir apparent of Richard Nourse, of Woodeaton. . . . She was a blessed and joyfull mother of two sonnns att one birth, and of sixe severall daughters, being many years married to her now sorrowful Husband, who in performance of her desier hath here buried her body between Richard, their eldest son, and their sixth daughter, at whose birth she died in childbed the 30th day of August, in the 35th yeare of her age, 1669." This John Nourse died, in his eightieth year, in 1708, being survived by his second wife, Martha, who died three years later.

It is difficult to determine the relationship of the above to Francis Nourse, High Sheriff of Oxfordshire in 1719, but he may have been the twin brother of the above Richard. Another John Nourse was High Sheriff in 1741 and died in 1774. See Harleian Society's Publications: "Visitations of Oxfordshire," Vol. V, p. 283; and J. M. Davenport: "Lords Lieutenant and High Sheriffs of Oxfordshire," 1868, pp. 56 and 58.

## THE DINING-ROOM

estates came to the Weylands. John Weyland was High Sheriff for Oxfordshire in 1777.<sup>5</sup> He died, July 24, 1825, leaving by his wife, who died February 8, 1822, John<sup>6</sup> (here portrayed together with his mother) as well as two other sons and six daughters.

John Weyland the third, born December 4, 1774, and seen in this canvas at less than two years of age, married, March 12, 1799, Elizabeth, daughter and heir of Whilshed Keene of Richmond, M.P. for Montgomery, which lady died April 30, 1845.<sup>7</sup> John died, long before his wife, at a date unknown, but without issue. His second brother, Mark, died young. His third brother, Richard, was born in 1780, and was a Major in the 16th Light Dragoons, with which regiment he served in the Peninsular War and at Waterloo. These three brothers had as sisters, Joanna, Elizabeth, Sophia, Marianne, Frances Appollonia, Emma, Catherine, and Cecily Letitia.

In 1825 Major Weyland had succeeded to the Woodrising and Woodeaton estates, and incidentally to this portrait group.

On the Major's death in 1864, the family estates and this their best family portrait passed to his eldest son, John Weyland the fourth (1821-1902). He in turn had two sons. The elder, John the fifth, was born in 1855 and died in 1882, thus predeceasing his father by twenty years.

In 1902, therefore, the family possessions were inherited by the younger brother of John Weyland the fifth, Captain Mark Ulick Weyland (born 1860). Captain Weyland in 1903 sold this remarkable portrait group privately. Ten years later, having sold Woodeaton House, Oxon, he disposed of a certain number of family portraits, together with a quantity of porcelain and furniture, by public auction at Christie's. The sale took place on December 17, 1913, when portraits of members of the Weyland and Nourse families by A. Carpentier, Mary Beale, Sir George Hayter, Sir Godfrey Kneller, J. N. Sartorius, Samuel Lane, and Sir Nathaniel Dance, R.A., were dispersed.

A letter, dated June 25, 1904, from a firm of London picture dealers,

<sup>5</sup> *Gentleman's Magazine*, Vol. XLVII, p. 95; Davenport, p. 58.

<sup>6</sup> His portrait, seated in an arm-chair and in a blue coat, was painted by Samuel Lane. It was sold at Christie's, December 19, 1913, No. 19. It was engraved by C. Turner. (See O'Donoghue: "Engraved Portraits in the British Museum," Vol. IV, p. 451.) Another portrait of John Weyland the second, by Sir Nathaniel Dance, R.A., represents him in a scarlet tail-coat and holding his hat and stick.

<sup>7</sup> *Gentleman's Magazine*, 1799, Vol. LXIX, p. 251, gives full details regarding the marriage. The bride's father's name, Whilshed Keene, is inaccurately transcribed as "Whitstead Keene" by Burke.



## THE DINING-ROOM

and now in the possession of Mr. and Mrs. Taft, shows that they bought this portrait<sup>8</sup> during the previous year direct from the family. It had until then never left the house from the time it was painted.

Exhibited, on loan, in New York, November, 1909, No. 6.

F. Blomefield: "An Essay towards a Topographical History of the County of Norfolk," 1805, Vol. VI, pp. 171-73.

E. Foss: "Judges of England," 1851, Vol. III, p. 171.

Leslie and Tom Taylor: "Life and Times of Sir Joshua Reynolds," 1865, Vol. II, pp. 172 and 174.

Graves and Cronin: "Works of Reynolds," 1899, Vol. III, No. 1048.

Marshall: "Genealogist's Guide," 1903, p. 832.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

"A pleasing composition, rendered in Sir Joshua's usual manner, with the directness and certainty that characterized him throughout his career, painted with convincingness and distinction, and full of the character of the epoch."

*International Studio*, 1910, Vol. XXXIX, p. lxxiv.

The *Connoisseur*, 1913, Vol. XXXVI, p. 153 (plate).

"The removal of our canvas from England was not noticed in the public press at the time. And its existence was known to very few people, owing to its never having been exhibited there or engraved. Although many of Sir Joshua's pocket-books have been preserved, those for 1774 and 1775 as well as that for 1776—the year in which this picture was painted—are missing. There was, in fact, only one record that could have been traced by the industrious research worker, and that is so brief that it would mean little or nothing to anyone who had not both seen the canvas, and ascertained its pedigree,

<sup>8</sup> It is a somewhat remarkable fact that, while gathering together biographical data regarding this picture, the present writer should have come across, in New York, a portrait of the husband painted by Sir N. Dance, R.A. He is there represented in a red tail-coat, with white lace cravat, standing, and leaning his left arm against a parapet; his hat is in his left hand, and his right rests on a stick. It was formerly in the possession of Captain Weyland of Woodeaton.

O'Donoghue: "Engraved British Portraits in the British Museum," 1914, Vol. IV, p. 451, describes a mezzotint by C. Turner after a portrait by S. Lane (Whitman, 605).



## THE DINING-ROOM

in the family that had owned it from the moment it was painted down to the year 1903. In the absence of some of Joshua's pocket-books, we can still have recourse to his price book, and there we find, under the year 1776, the entry: 'Mrs. Weyland. March (part payment) £105.' In many cases such payments were made to Sir Joshua by the husband of the lady portrayed. Nor does it follow that in the present case the lady's being an heiress varied the arrangement by which the picture was paid for. Rather is it to be regarded as conclusive that, whoever attended to the merely monetary side of the question, the matter concerned a female portrait, and that it is the one before us. It measures 55 inches by 44 inches. This canvas is thus a trifle larger than the usual stock size for such works.

"The little boy would appear to some to be more than two years of age, but he was barely that when this portrait was painted. In the absence of Sir Joshua's pocket-book for 1774 we have to fall back on his price book, and it is possible to piece together a list of his sitters for that year. It includes 'Miss Nourse.' The lady before us, *née* Nourse, had nearly two years earlier become Mrs. Weyland, but Reynolds's entries were made only for himself. If, as seems likely, the entry referred in Sir Joshua's mind to the lady in this picture, her portrait would have been begun before the child was born at the end of 1774. There would be obvious reasons for the rather unusual pose, while the completion of the canvas with the addition of the child two years later would lend added interest to it.

"Reynolds, perhaps unconsciously, followed many of the Italians who painted and sculpted the Infant Child as symbolically over-large, and so in mere portraiture he was apt to over-state the age of a child. It is in fact a distinguishing characteristic of the whole of the English School of his day.<sup>9</sup> . . . The bull-dog is treated somewhat generically, and subordinated to the general design. It contrasts with the dogs often included in other works by Sir Joshua Reynolds, and he even 'featured' dogs in pictures of children. Of such treatment the 'Miss Bowles,' in the Wallace Collection, is the popular exemplar. . . . Hung in the house for which it had been painted and well cared for four generations, it is to-day in an unusually fine state of preservation. One is attracted by the facture and will observe, but not perhaps at first glance, the *pentimenti* in the painting

<sup>9</sup> We see this again in the "Tomkinson Boys" by Gainsborough, No. 1 in this collection.

## THE DINING-ROOM

of the lady's left hand, which is in fact the æsthetic as well as the actual centre of the well-knit composition. Sir Joshua evidently intended at first to represent the hand as grasping the gauzy drapery. But as he worked on and saw his scheme unfold, he changed his mind. To-day we can follow his altered brush-work in the thumb and forefinger. Indeed it is such details that, taken together with the whole work, establish it as absolutely autograph. One does not, of course, wonder that it is not signed; for there was no special reason why it should be, and Sir Joshua's signature is found not more than half a dozen times.

"It belongs to the early moment of our artist's period of full maturity. By 1774 Reynolds had been President of the Royal Academy six years. In that year he exhibited thirteen canvases at the Academy and among them were the 'Three Ladies adorning a Term of Hymen' (now in the National Gallery, London), one of his many portraits of his favourite sitter, Maria Walpole, Duchess of Gloucester, and one of her daughter, the Princess Sophia. Among the twelve shown by him in 1775 were such outstanding examples as the 'Countess of Harrington,' the 'Countess of Dysart,' the 'Lady Cockburn with her three Children' (now at Trafalgar Square), the 'Duchess of Gordon,' 'Miss Mary Horneck' and 'Mrs. Sheridan.'

"In 1776, the year in which this picture was painted, the President sent in thirteen canvases for the exhibition. In the catalogue for that year we note the names of the 'Duchess of Devonshire' and 'Master Crewe' as well as the 'Samuel' which (together with nineteen other works by Sir Joshua) was burnt at Belvoir in 1816. To the same exhibition went also the 'Master Herbert as the Infant Bacchus,' which 'was engraved with leopards, but when cleaned lions appeared!' Walpole described the 'Lord Temple' of the same year as 'the finest portrait Reynolds ever painted.' Indeed, these well-wrought portraits of outstanding historical characters not only marked the moment of great artistic achievement, but have in our own time, when exhibited as works by the Old Masters, held their own for distinction and familiar setting. As early as 1776 he had not been unfortunate enough to use perishable materials, in his effort to solve the problems bound up in the secrets of the Italian Old Masters. A decade later, however, he often, out of scientific curiosity, employed chemical admixtures that have brought about the ruin of such enterprises. We here see Reynolds in one of his great

## THE DINING-ROOM

triumphs as a painter of innocent, ingenuous childhood and of the beauty and gracefulness of womanhood."

M. W. Brockwell: "Sir Joshua Reynolds's Portrait of Mrs. Weyland and her Eldest Son," in *Art in America*, February, 1919, Vol. VII, pp. 63-69.

### SIR JOSHUA REYNOLDS, P.R.A.

*English School; 1723-1792*

#### NO. 35 PORTRAIT OF MRS. MARY ROBINSON.

Bust, seen *en face*. Low-cut black dress with white fichu over the shoulders; large black hat with black bows and white feathers; small black velvet neck-band; powdered hair. Red curtain background, with a glimpse of blue sky on the left.

Canvas, 29½ inches by 24½ inches.

(0.74 × 0.67)

Mary Darby was born, in America, on November 27, 1758. Her father, the captain of a Bristol whaler and at one time a prosperous trader with America, was of Irish descent; he was born in America, and died in Bristol in 1787. It is perhaps worth noting that Mary claimed to be related, on her father's side, to Benjamin Franklin. She showed precocious ability as a reciter, and when only thirteen received offers of marriage. At the age of fifteen she was introduced to Garrick, by whom she was prepared to play the part of *Cordelia* to his *Lear*. But on April 12, 1774, she was married to Thomas Robinson, an articled clerk to a lawyer, and this dramatic engagement fell through. Unfortunately, her husband's birth was a mystery and his morals strange, while her own views of money and honour were no less peculiar. Consequently, when she was barely seventeen, their distressing vicissitudes had landed them both in prison for debt. There she wrote verses which were, in fact, published in 1775. On her release she met Sheridan and renewed her acquaintance with Garrick, so that on December 10, 1776, when she had just turned eighteen, she appeared on the stage at Drury Lane as *Juliet* with such success that she took the town by storm. Afterwards she appeared as *Imogen* and *Ophelia*; and in December, 1779, as *Perdita* in

## THE DINING-ROOM

"The Winter's Tale" she attracted the admiration of George, Prince of Wales (afterwards George IV). At the early age of eighteen the Prince had taken his first plunge—and there were to be many—into the romance of love-making, and Mary Robinson became the object of his attentions for a brief period. She was by no means the sweet little innocent, poetical thing that some of her modern admirers have pictured her. Indeed, according to one "diurnal print" of the period, "she contrived at last so to *basilisk* a certain heir-apparent that his fixed attention to the beautiful object became generally noticed." She may have affected coyness, but she was really stimulating the ardour of her pursuer, who was, in fact, four years her junior. It will not be forgotten that the scandalous *Town and Country Magazine* had linked her name with Lord Malden's, under the title of "Memoirs of the Doating Lover and the Dramatic Enchantress," a year earlier than it thought fit to treat of the "Memoirs of the illustrious Heir and the fair Ophelia."<sup>1</sup> The Prince and Mary styled themselves Florizel and Perdita. Before long he induced her to leave the stage, and gave her his portrait set with diamonds, on one side of which was inscribed the legend: "Je ne change qu'en mourant," and on the other: "unalterable to my Perdita through life." Thus in May, 1780, she abandoned her dramatic career and received from him a bond "of a most solemn and binding character" for £20,000. During this period, when she had lapsed into the primrose paths of dalliance, we hear little of Mr. Thomas Robinson. Princes do not sigh long, and in three years' time Mrs. Mary Robinson was deserted by her very unchivalrous and un-Shakespearean Prince Florizel. Payment of the bond was refused to the "charming queen of curds and cream of 'The Winter's Tale.'" Still, in 1783, her friends obtained for her from the Prince a pension of £500 a year—not a very brilliant compensation for the theatrical career she had renounced, together with other expectations, for his sake. She had, according to her own account, loved her Florizel with a real fondness which had perhaps been accompanied by "the delicate wantonness of a Perdita." At any rate, she had revelled in the luxury of her brief reign before finding herself *abandonnata*, bruised and wounded in her affections. We are told that she used to drive a light blue carriage ("an absurd chariot") with "a basket of flowers so artfully painted in the centre of each panel that,

<sup>1</sup> See the "Histories of the Tête à Tête" in *Town and Country Magazine*, 1780, Vol. XII, pp. 233-236; and 1781, Vol. XIII, pp. 9-11. And see *Notes and Queries*, 10th Series, Vol. IV.

## THE DINING-ROOM

as she drove along, it was mistaken for a coronet." Her mock coronet was not of flowers, but it faded just as fast. Nor was her fame as an actress great enough to turn the scale in her favour, although she had played certain parts with a winning gracefulness.

It is said that at Brighthelmstone (as Brighton was then called) our *belle delaisée* saw rather more than she wished of the ascendancy of Mrs. Fitzherbert over her own former lover, the Prince of Wales, who continued to pass his life in the grossest profligacy and was as false as he was licentious. Mrs. Maria Anne Fitzherbert (1756-1837) married him in 1785 in spite of the Royal Marriage Act, and was perhaps the only woman to whom the Prince was ever sincerely attached.

To return to our Florizel's cast-off and much commiserated mistress: she formed a close intimacy extending over many years with Colonel Tarleton, an officer in the English Army in America. In her later years she devoted herself to literature; while, five years after Florizel's marriage in 1795 to his Cousin Caroline of Brunswick, "the once celebrated *Perdita* passed away on December 26, 1800, at her cottage at Englefield Green." She had been several months in a declining state of health, which worldly troubles had greatly aggravated. She was interred "in a private manner; the mourning coach with two gentlemen, and her own carriage only attending."<sup>2</sup> Such was the end of this "actress, authoress and royal mistress, of Irish descent," who was a woman of singular beauty but vain, ostentatious and fond of exhibiting herself, and, in spite of her portraits, wanting in refinement. She requested to be buried at Old Windsor, and so within a short distance of the castle, "for a particular reason." She was just over forty-two years of age.<sup>3</sup> By some she has been styled the English Sappho.<sup>4</sup> In connection with a portrait of her by Reynolds we may recall that Mrs. Robinson's Muse, according to a newspaper of February 29, 1792, paid the following elegant tribute to the fame of Sir Joshua Reynolds:

"Reynolds, 'twas thine with magic skill to trace  
The perfect semblance of exterior grace.  
Thy hand, by nature guided, mark'd the line  
That stamps perfection on the form divine.

<sup>2</sup> *Gentleman's Magazine*, 1800, p. 1300.

<sup>3</sup> The tombstone gives the age incorrectly as forty-three.

<sup>4</sup> Such an ambiguous title she might have disputed with Lavinia Felton, Peg Woffington, George Anne Bellamy, Frances Abington, Sophia Baddeley, "Becky" Wells, Dora Jordan, Nellie O'Brien and Kitty Fisher, *et al.* The last two were never on the stage.



## THE DINING-ROOM

'Twas thine to tint the lip with rosy die,  
To paint the softness of the melting eye;  
With auburn curls, luxuriantly display'd,  
The ivory shoulders polish'd fall to shade;  
To deck the well-turn'd arm with matchless grace;  
To mark the dimpl'd smile on beauty's face.  
The task was thine, with cunning hand to throw  
The veil transparent on the breast of snow;  
The Statesman's thought, the infant's cherub mien,  
The Poet's fire, the Matron's eye serene;  
Alike with animated lustre shine,  
Beneath thy polish'd pencil's touch divine.  
As Britain's Genius gloried in thy Art,  
Ador'd thy Virtues and rever'd thy Heart;  
Nations unborn shall celebrate thy name;  
And stamp thy mem'ry on the page of Fame!"

Formerly in the collection of the Marchioness of Thomond, 1821.

In the collection of Lord Wharncliffe, *circa* 1835.

In the collection of John Smith, author of the "Catalogue Raisonné," 1841.

In the collection of H. A. J. Munro, of Novar, by whom it was exhibited at the British Institution, 1852, No. 167. Included in the sale of that collection in 1860.

Waagen, after visiting the Munro Collection, refers to this portrait as being "of great reality, the colouring true and transparent." ("Art Treasures," 1854, Vol. II, p. 140.)

In the collection of Mrs. Octavius E. Coope, at Rochetts, near Brentwood, Essex, and by her lent to the Grosvenor Gallery, 1888, No. 81. Included in the sale of that collection at Christie's, May 6, 1910, No. 54, as "Portrait of Mrs. Mary Robinson as Perdita."

Leslie and T. Taylor: "Reynolds," 1865, Vol. II, pp. 179 and 346.

Graves and Cronin: "Reynolds," 1899, p. 832.

*Magazine of Art*, 1900, Vol. XXIV, p. 515; Vol. XXV, pp. 34 and 304.

*Connoisseur*, 1902, Vol. IV, p. 260.

*Art Journal*, May, 1904, p. 145.

## THE DINING-ROOM

J. Fyvie: "Comedy Queens of the Georgian Era," 1906, p. 274.

"A. L. A. Portrait Index," 1906, p. 1239.

Wallace Collection, London, "Catalogue of Pictures," 1913, p. 209.

Portraits of Mrs. Mary Robinson<sup>5</sup> were painted not only by Reynolds but also by Gainsborough, Romney, Hoppner, Lawrence, J. Downman, Ozias Humphry, R. Cosway, George Dance, J. K. Sherwin, J. Cranke, Charles Bestland and J. Roberts.

The chroniclers of the day raved of her wonderful beauty, while noting that she lacked refinement. Yet Reynolds and Gainsborough gave her an air of refinement, without rendering her as a raving beauty. It is in the Wallace Collection, London, that we can best form our own views on the subject, as there are there the portraits of her as *Perdita* by Reynolds and Gainsborough, while Romney represents her with her hands in a muff. In Gainsborough's large canvas she is seated on a bank, a white Pomeranian dog at her side; she is exquisitely attired in a diaphanous white dress, most delicately heightened with passages of faint blue. She holds a miniature in her left hand, and it is intended to throw doubts on the constancy of the Prince's love; and she derives a little belated consolation from the beauty and elegance of her grief. One cannot help remembering that the Prince, become George IV, died with Mrs. Fitzherbert's portrait round his neck. However, according to Coleridge, "constancy lives in realms above."

### JOHN HOPPNER, R.A.

*English School; 1758-1810*

NO. 36 PORTRAIT OF MRS. PARKYNS, AFTERWARDS LADY RANCLIFFE.

Nearly full-length figure, standing before a bank on which is a tree seen in full autumn foliage; her body is directed to the left, but she is looking out at the spectator. In a low-cut white

<sup>5</sup> She is not to be confused with Mary Robinson, "the Beauty of Buttermere," who was enticed into marriage with John Hatfield, the swindler, and died in 1837.

## THE DINING-ROOM

dress, with brownish-green sash; a long, thin black lace shawl hangs across her shoulders and falls down in front. She wears a dark green cap and a coral necklace. In her left hand she holds a glove; her right is not seen. Landscape background with an undulating park, and in the distance to the left a tower on rising ground.<sup>1</sup>

Canvas, 50 inches by 40 inches.

(1.27 × 1.01)

Painted in 1794.

A lengthy biographical note on Mrs. Parkyns will be found in the "Obituary of Remarkable Persons" published in the *Gentleman's Magazine*, Vol. LXVII[I], 1797, p. 85. It reads thus:

"In Portland Place, in her 31st year, Elizabeth-Anne, Lady Ranccliffe, wife of the Right Honourable Thomas Boothby, Lord Ranccliffe in Ireland, so created in 1795; F.R.S.; a vice-president of the Society for encouraging Arts and Manufactures; representative in the last and present Parliament for the borough of Leicester;<sup>2</sup> eldest son of Sir Thomas Parkins [*sic*] of Bunny-park, Co. Nottingham, baronet, by his first wife, Jane, sole daughter and heiress of Thomas Parkins [*sic*], son of Sampson; and grandson of the late Sir Thomas P. bart., the noted wrestler, and author of a treatise on that manly and athletic science, published about 1732, with a print of the author, who died in March, 1741.<sup>3</sup>

"In his lifetime he erected a monument, in which he is represented in a wrestling posture, with an elegant Latin epigram by Dr. Freind, of Westminster School, a copy of which, with a translation, and a history of this monument in Bunny-church, may be seen in

<sup>1</sup> It may well be that this tower was specially introduced here with reference to Mrs. Parkyns's father, Sir William James, having commenced the erection of "a triangular tower."

<sup>2</sup> The husband of the lady here represented was born July 24, 1755; he was member of Parliament for Stockbridge, 1784-1790, as well as for Leicester, 1790-1800; created Baron Ranccliffe in the Irish Peerage, October 3, 1795; he died November 17, 1800.

A stipple engraving by W. Leney after a portrait of him by an unknown artist was published by C. Cawthorn in 1796. See O'Donoghue: "Engraved British Portraits in the British Museum," 1912, Vol. III, p. 542.

In 1794, when this portrait was painted, the subject of it would be known as Mrs. Parkyns.

<sup>3</sup> A striking portrait of him was painted by Van der Bank, and is now in the United States.

## THE DINING-ROOM

Vol. VII, p. 182 [of the *Gentleman's Magazine*]. The present baronet was married to his third wife, Miss Boulton of Leicester, on the first of September last. (See Vol. LXVI, p. 789.)

"Lady Ranelagh [the subject of the present portrait] was daughter and sole heiress of Sir William James, of Park Farm Place, in Eltham, Kent, Baronet (so created, July 25, 1778), and was by his third Lady, Miss Goddard (cousin of the late General Goddard, who is living in Upper Wimpole Street). Lady Ranelagh was married December 16, 1783, from her father's house in Gerrard Street, at the parish church of St. Anne, Soho; on which memorable day died her father, Sir William, who had for some time been indisposed. (See Vol. LIII, pp. 1064, 1066.) Lady Ranelagh was married at eighteen; has been the mother of nine children in thirteen years, six of which [*sic*], one son and five daughters, are now living. With every elegance of person, youth, riches, dignity and mental accomplishments in the highest degree refined and cultivated; matched to a husband whose worth is equalled only by his benevolence; nothing seemed to have been wanting to complete the happiness of the charming woman whose loss we now deplore. Yet she was one more instance of the ill-placed partiality of relations, who, in the moment of parental delusion, defeat the happiness of a favourite child by throwing too princely a fortune in the capricious lap of a giddy female. Her remains were removed, on the 28th, with great funeral pomp, attended by a numerous train of weeping friends of high respectability, in seven mourning coaches followed by nine private carriages, from Portland-Place to Eltham; and there deposited in a vault in the church-yard, over which the following inscription has for some years been placed:

"FOR THE RECEPTION OF  
HER NEAREST AND DEAREST RELATIONS,  
ANNE,  
RELICT OF SIR WILLIAM JAMES, BART.  
LATE OF PARK FARM PLACE  
IN THIS PARISH,  
DIRECTED THIS VAULT  
TO BE CONSTRUCTED."

Mrs. Parkyns's father was, as Commodore James, "commander-in-chief of the Marine Force in India, being then at Bombay, and sailed

## THE DINING-ROOM

on 22 March in the *Protector* of 44 guns, with the *Swallow* of 16 guns, and the *Viper* and *Triumph*, bomb vessels.”<sup>4</sup>

It is recorded that:

“Park Farm Place, in Eltham, Kent, the former residence of Mrs. Parkyns’s father, Sir William James, was begun by him and finished by his widow soon after his death, a triangular tower, about 45 feet high, with turrets, in memory of a fort called Severndroog, in Angria, on the coast of Malabar near Bombay, taken by him when Commodore James. (See Vol. XXVII, p. 113; Vol. XXXI, p. 151.) This observatory or pharos<sup>5</sup> commands most rich and extensive views over the western parts of Kent and Essex, with a very fine prospect of the river Thames. . . . It is built from a design by Mr. Jupp; and consists of three floors; . . . this building was erected in 1784.”

It was stated above that Mrs. Parkyns was married “on December 16, 1783, from her father’s house in Gerrard Street, at the parish church of St. Anne, Soho.” Confirmation of this is found in the *Gentleman’s Magazine*, 1783, part 2, Vol. LIII, where, among the marriages, we read:

“December 16, 1783, Thomas B. Parkyns, Esq., one of the Equeries to the Duke of Cumberland, to Miss James, daughter of Sir William James, Bart., of Gerrard Street, Soho.”

In the same magazine, p. 1066, we read the obituary notice of Mrs. Parkyns’s father, under date of December 16, 1783:

“Suddenly, after attending the marriage of his daughter at St. Anne’s, Soho, Sir William James, Bart., one of the Directors of the East India Company and of Greenwich Hospital, an elder brother and deputy-master of the Trinity-house, M.P. for West Loo in Cornwall, and F.R.S.”

Sir N. W. Wraxall tells us that:

“Sir William James was seized with an Indisposition, while sitting in the House of Commons, during the progress of the East India Bill, which compelled him instantly to return home; he recovered in a certain degree from the attack, though he never afterwards quitted his own house. His death took place instantaneously, during

<sup>4</sup> *Gentleman’s Magazine*, Vol. XXXI, p. 151.

<sup>5</sup> We have above (page 134) suggested that this may have given rise to the inclusion of the tower in the landscape background of this portrait.



## THE DINING-ROOM

the performance of the ceremony of his only daughter's marriage with the late Lord Rancliffe, then Mr. Boothby Parkyns."<sup>6</sup>

Another authority, which is usually most reliable, affirms that she was married "on December 24, 1783, at her father's house in Gerrard Street, St. Anne's, Soho, by Special License."<sup>7</sup> The same authority declares that Mrs. Parkyns's mother was Anne, daughter of Edmund Goddard of Hartham, County Wilts; and that the subject of our portrait "died in Portland Place, Marylebone, on the 18th and was buried on the 28th January, 1797, at Eltham."

Among other children, Mrs. Parkyns was the mother of George Augustus Henry Anne, second Baron and fourth Baronet, who was born June 10, 1785; succeeded 1800; married in 1807; died in 1850. The peerage became extinct, but the baronetcy devolved upon his cousin.

Mrs. Parkyns was in all probability godmother to Henry Parkyns Hoppner, the son born to our artist in 1795, the year following the exhibition of the present work at the Royal Academy.<sup>8</sup>

Exhibited at the Royal Academy, 1794, No. 155, as the "Portrait of a Lady." Its identity is established by reference to Pasquin, who, in his "Liberal Critique on the Present Exhibition," 1794, p. 31, refers to it as "this very charming picture of Mrs. Parkyns," and adds that "it does much credit to the artist."

Exhibited at the British Institution, 1817, No. 43, as "Portrait of Lady Rancliffe."

For nearly a century this picture remained in the collection at Bunny Park, near Nottingham, but its existence was known to few people until it was included in the sale held on February 24, 1910, on the premises, when it was No. 900 in the catalogue. The *Times* the following day described "The Bunny Hall Sale. High Price for a Hoppner":

"The sale of the contents of Bunny Hall, near Nottingham, by order of Sir R. W. Levinge, was continued yesterday. . . . The

<sup>6</sup> "Historical Memoirs of His Own Time," 1836, Vol. IV, p. 559.

<sup>7</sup> "The G. E. C. Peerage," 1895, Vol. VI, p. 323.

<sup>8</sup> See McKay and W. Roberts: "John Hoppner," 1909, p. 127. This boy is perhaps that in the centre of the artist's "Children Bathing," catalogued in the collection of the late Mr. P. A. B. Widener as the "Portrait Group of the Hoppner Children." He entered the navy and twice accompanied Parry in his effort to effect the Northwest Passage. He died December 22, 1833, aged thirty-eight.

## THE DINING-ROOM

chief feature yesterday consisted of the family portraits, and at the head of these came the famous portrait by John Hoppner of the Hon. Mrs. Parkyns, afterwards first Lady Rancliffe. . . . She died in January, 1797, three years after Hoppner had painted her portrait. This portrait was exhibited at the Royal Academy of 1794, and at the British Institution of 1817; and since the latter date it has only been known through the small but inadequate engraving by C. Wilkin published in 1795. . . . Hoppner's price for painting this portrait, which even so venomous a critic as Anthony Pasquin described as a 'very charming picture,' would have been about 80 guineas. Various tempting offers are known to have been made to the last resident at Bunny Hall to sell the portrait, but without avail.

"All the principal London picture dealers were represented at the sale yesterday, and an opening bid of 2000 guineas was made by Mr. Hazell Vicars, whose chief rival was Mr. Charles Wertheimer up to 7500 guineas, when Messrs. P. and D. Colnaghi entered into the contest; bidding then advanced in 100 guinea stages until it reached 8800 guineas, at which the picture fell to Mr. Wertheimer, with Messrs. Colnaghi & Co. as underbidders. This is, if not a 'record,' probably one of the highest prices ever paid for a picture at a country sale, although it still falls considerably below the price paid for a Hoppner by Mr. Wertheimer when he bought the 'Lady Louisa Manners' a few years ago."

In the portrait of Mrs. Parkyns (48 inches by 38 inches) which is now in the collection of Mr. Willys at Toledo, Ohio, the lady is seen in a wrap rather lighter than the lace cape shown in our painting. Moreover, in the former it flows back under the lady's arm, while in this it falls by her left side. In the former her dress is fuller at the waist; in it also the trees have not the same high lights, and the peep of distant landscape seen through them in the middle distance is different. In each the lady shows her left, but not her right hand; also in the background of each we find the same rather peculiar-looking castle. In this canvas, which is a trifle the larger, she has not quite so high a colour in the cheeks.

This portrait was engraved by C. Wilkin, about  $12\frac{1}{2}$  inches by 10 inches, June 20, 1795; two examples (one printed in colours) are in the

## THE DINING-ROOM

British Museum Print Room (O'Donoghue: "Engraved British Portraits in the British Museum," 1912, Vol. III, p. 542).

Engraved also in line and stipple for the *English Illustrated Magazine*, October, 1888, p. 29.

Reproduced in Whitman's "Print Collector's Handbook," p. 74.

Graves: "Royal Academy Exhibitors," 1906, Vol. IV, p. 154.

McKay and Roberts: "John Hoppner, R.A.," 1909, pp. 198-9, 337; and Supp., 1914, p. 41.

Exhibited, on loan, in New York, February, 1913, No. 8.

On that occasion it drew forth the following comment in a New York newspaper:

"A Hoppner of the very finest quality is on exhibition at the Scott and Fowles Galleries. It is the portrait of Mrs. Parkyns, a fair, blue-eyed, healthy-looking woman of Kent, not unlike Rubens's wife, Helen Fourmont, but more refined. The portrait is a three-quarter length. From beneath a green turban, decorated with a green feather, falls a profusion of fair curls over Mrs. Parkyns's shoulders. She wears a simple white dress with a green band around the waist to match the turban; a single row of coral beads is around the neck, and a black lace cape falls from the shoulders. She stands under a tree, and the landscape is of greater beauty than any we remember ever having seen in a Hoppner picture, such a landscape as Gainsborough might have painted. The colouring of the whole picture is rich, and the mellowness it has gained since it was painted has not grown dark anywhere. The flesh tones are as brilliant as they were when the canvas left Hoppner's easel. There is no sign of the painting having been touched by any other brush than his, yet we know that it must have been painted at least one hundred and fourteen years ago, for the sitter, whose husband had become the first Baron Rancliffe—a title now extinct—died in 1797. One of her daughters became the wife of Charles X of France's minister, the Prince de Polignac, who nearly lost his head on the fall of his master, but got off with a sentence of perpetual imprisonment, which six years later was commuted to exile."

The *Connoisseur*, June, 1913, pp. 120 and 124 (plate).

## THE DINING-ROOM

The portraits by Hoppner of Mr. and Mrs. Parkyns, both of which hung in the house at Bunny until the sale in 1910, were copied by Mr. R. S. Spanton for Sir Horace Rumbold, late Ambassador at Vienna, a grandson of Lord and Lady Ranccliffe. Mr. Spanton states that these portraits are "in perfect condition, on the old strainers, not relined, deliciously cracked from being altered and painted upon a little too quickly."

Another portrait of Mrs. Parkyns, wearing a pink dress in a landscape, 12¼ inches by 9½ inches, was formerly in the collection of Madame de Falbe at Luton Hoo, Beds. It was sold May 19, 1900 (No. 28). It was probably done for the purpose of C. Wilkin's engraving.

## JEAN BAPTISTE CAMILLE COROT

*French School; 1796-1875*

No. 37 AT VILLE D'AVRAY.

Three children are standing at the side of a wide path which is bordered by tall feathery trees. A brown-roofed shed is under the trees on the right. In the distance, to the left, are tall gray houses. Blue sky with clouds.

Canvas: 21 inches by 14¼ inches. (0.53 × 0.36)

Signed in the bottom left corner.

Painted about 1860-1870.

Formerly in the A. de St. Albin Collection, Paris.

Robaut: "Corot," 1905, Vol. III, p. 232, No. 1977, under the title of "Paysans arrêtés sur le bord d'un chemin boisé en vue d'un village."

## THE DINING-ROOM

JEAN BAPTISTE CAMILLE COROT

*French School; 1796-1875*

No. 38 "SOUVENIR DE RIVA: EVENING GLOW."

In the foreground is a small stony brook, the turgid waters of which pass through rushes into a wide stream which, in the middle distance, runs across the composition. A large tree is on the bank on the right. A man is pushing towards the left a punt containing another figure. Gray hills seen in the distance on the far side of the river.

Canvas: 24½ inches by 36 inches.

(0.62 × 0.91)

Signed in the right bottom corner.

Painted 1865-1870.

Formerly in the collection of Alexander Young, from whom it was purchased privately.

"Another important composition has two renderings in the [Alexander Young] collection, called respectively 'Souvenir de Riva: Evening Glow' and 'The Fisherman.' The former is rich in colour and the thick mass of trees is admirable. It was one of Corot's favourite maxims that trees should look as if the birds could fly through them, and even his heaviest masses of foliage give that impression. The painting of the sky, with its delicate hues of pale gold, is exquisite, as is the distant scene bathed in the evening light."

E. G. Halton: "The Collection of Alexander Young," in the *International Studio*, 1906-07, Vol. XXX, pp. 9-10, where this picture is reproduced.

Robaut: "Corot," 1905, Vol. III, p. 196, No. 1805, as "Bateliers abondant sous un gros bosquet d'arbres: Le Matin. (Souvenir de Riva)."

Riva is in the Italian Tyrol. Plates 357-360 in Robaut's work show how Corot in time suppressed, or altered, numerous details derived from a study made on the spot. Thus a small chapel, which actually stood



## THE DINING-ROOM

in the right middle distance, was suppressed and a group of trees substituted for it. In the same way the left foreground was varied so as to present a character much less local in appearance. These changes in vision and handling were spread over the period 1834-1860.

In certain respects this composition recalls the "Evening Glow" (which has also a small tree in the middle distance instead of, as here, on the right), that was in the Alexander Young sale, July 1, 1910, No. 150, 13 inches by 21¾ inches.

## JEAN BAPTISTE CAMILLE COROT

*French School; 1796-1875*

NO. 39 THE BROOK ("*Le Ruisseau*").

A young woman in brown skirt, blue-gray bodice and pink cap is kneeling and gathering faggots, in the centre foreground, on the grass at the side of a brook. Further back, to the left, are tall trees. The stream runs back towards brown-roofed buildings. Trees are also on the bank on the right.

Canvas, 21½ inches by 15 inches.

(0.54 × 0.38)

Signed in the bottom right corner.

Painted about 1865-1870.

Exhibited at the École des Beaux-Arts, Paris, 1875, No. 82, from the collection of Dr. Gambey, under the title of "Femme au bord d'un Ruisseau."

Exhibited at the Durand-Ruel Galleries, Paris, 1878, No. 83.

Exhibited by A. de St. Albin, in the "Exposition de Cent Chefs-d'œuvre des Collections Parisiennes," at the Galerie Georges Petit, Paris, June-July, 1883, No. 6, under the title of "Le Ruisseau."

Robaut: "Corot," 1905, Vol. III, p. 66, No. 1443, as "Un Ruisseau sous les arbres avec une maison au fond." There stated to have belonged to "Dr. Cambay" [*sic*], and said to have been painted near Beauvais.

## THE DINING-ROOM

It is there stated that "this study has been copied several times. One of such copies, among others, was made by Devillers. It measures  $0.45 \times 0.29$  ( $17\frac{1}{2}$  inches by  $11\frac{1}{2}$  inches) and bears on the left the signature of Corot."

Engraved by R. Paul Huet for Albert's Wolff's book on "Cent Chefs-d'œuvre des Collections Parisiennes," p. 50.

This picture, which is to all intents and purposes the companion to No. 37, has been called "The Pool." But the title now used seems preferable.

Judging by Corot's "Environs de Beauvais: Un chemin sous les arbres au Printemps" (Robaut, No. 1374), which passed by bequest from the Warnier Collection to the Rheims Museum, this is a view of the same stream, and the village is that of Marissel.

## AERT VAN DER NEER

*Dutch School; 1603-1677*

HAVING removed to Amsterdam in 1638, he seems to have soon afterwards taken up landscape painting professionally, as his earliest dated work belongs to the year 1639. His best pictures, however, were painted some twenty years later. Unable to obtain a living by his brush, he eked out an uncertain livelihood by keeping an ale house. But his efforts even in this double rôle did not prevent his being declared a bankrupt in 1662. To contemplate a number of his pictures in succession would be tedious, but at his best he is an artist of great sincerity who varied with masterly invention the elements of his moonlight or winter landscapes, many of which he signed with a double monogram.

No. 40 A LANDSCAPE WITH FIGURES.

A man, with a stick in his left hand and a bundle on his back and accompanied by his dog, is walking towards the right

## THE DINING-ROOM

across the foreground in the direction of another man who, wearing a red coat, is sitting under a tree at the foot of which lies the trunk of a fallen tree. In the middle distance are cows, and three men with a dog. Further away, and more to the left, are other cows standing and drinking in a pool of water. Beyond are trees. In the distance a town, with church towers, is set at the foot of a range of hills. Cloud cumuli, with birds in the blue sky.

Canvas, 29 inches by 40 inches.

(0.73 × 1.01)

Signed with the artist's well-known monogram in the right foreground.

## JOHN CONSTABLE, R.A.

*English School; 1776-1837*

THE early acquaintance of Constable, the son of a miller, with the village plumber and glazier led to their sketching together in the rural scenery amid which they were born. Subsequently Constable wrote to his friend that his art, being almost entirely limited to the study and representation of natural landscape, "flatters nobody by imitation, courts nobody by smoothness, tickles nobody by its petiteness, is without *fal-de-lal* and *fiddle-de-dee*." "How, then," he asks, "can I hope to be popular?" In 1802, when he exhibited at the Royal Academy for the first time, he claimed that there was "room enough for a natural painter." This is indeed the key-note to the whole-hearted endeavour of the painter, who would, and eventually did, abolish the pseudo-artistic dictums of "the brown school," in accordance with whose conventions the tints seen in nature had to be treated in "the brown tones of an old Cremona fiddle." A painter against the wishes of his practical and matter-of-fact father, he was long at odds with the world, and the Academy frequently rejected the pictures he sent in. Yet he continued to study the

## THE DINING-ROOM

methods of Claude and the Dutch landscape painters as well as the standpoint of Wilson, Gainsborough and Girtin. He was, moreover, the exact contemporary of Turner. In time he won his way to recognition, and in 1819 was elected an Associate of the Royal Academy, having by then succeeded in rendering the truthful and impressive charm of the cultivated scenery of England. Nevertheless, he fully realized that he had not yet become "a popular painter," and worldly success had not so far been attained. His real merit and the recognition denied him in England were, however, before long to become known to the French, who in the Salon of 1824 were to honour his art and his pictures. Thenceforward he worked with greater assurance until, having withstood the conventions of his earlier years, he came to be considered "the most genuine painter of English cultivated scenery, leaving untouched its mountains and lakes."

### NO. 41 DEDHAM MILL.

The stream, sparkling in the sun, and reflecting the clouds and the trees together with the mill on the left bank, runs down towards the middle distance, where it bends to the right. The miller stands by a pair of black farm horses near the mill, beyond which are seen the sails of a small boat. From the right foreground a rutty cart track runs towards the cattle which stand on the near bank; two barges containing figures are in front of other buildings on the opposite bank, on which is a large wagon with horses. Cloud cumuli in the sky, with birds.

Canvas, 23 inches by 34 inches. (0.58 × 0.86)

Signed "J. Constable," in the right bottom corner.

Painted about 1820.

Formerly in the possession of the family of the artist.

In the possession of James Orrock, by whom it was exhibited at the Grosvenor Gallery, 1888, No. 279.

## THE DINING-ROOM

Exhibited at the "Exposition de Cent Chefs-d'œuvre," in the Georges Petit Gallery, Paris, 1892, and illustrated (p. 44) in the catalogue.

"The beautiful pictures of 'Dedham Mill' (Collection Sanderson) and 'The Hay Wain' (Collection Cheramy) by Constable made us realize the furore they had caused and almost made us believe that we were actually looking upon two such scenes, luminously painted, with the water and pasture of this historic country stretching out to the horizon.

"The genius of Constable, like that of all great artists, is one of precision and sentiment. There could be nothing finer, more carefully analyzed, or more scrupulously exact than this calm and picturesque scene of 'Dedham Mill,' where part of the childhood of the artist was passed. The slow running water, between low lying banks, and in it reflected the almost motionless shadows of the flat-boats lying in the water and the houses along the side; the wooden cottages of a brown and reddish tint; the green poplars, the greyish willows; here and there a few cows grazing under a slightly misty sky . . . it is a truly English scene.

"It was in England that Constable, with the fidelity of a Hobbema—in fact, almost of a Van der Heyden—reproduced his favourite country scenes. It gives one the impression that it is a place that is particularly dear to the artist and in which he has endeavoured to reproduce every little detail."

"Catalogue of the Cent Chefs-d'œuvre Exhibition" (trans.), 1892, p. 13.

Mentioned, in an article on the Exhibition, in the *Gazette des Beaux-Arts*, July, 1892, p. 48, in the following terms:

"Trois tableaux intitulés 'Valley Farm,' 'Deadham [*sic*] Mill,' deux sites cher à l'artiste, et 'The Haywain' nous montrent à l'Exposition de la rue de Sèze toute la robuste et agreste ampleur du talent de Constable."

In the collection of Arthur Sanderson, of Edinburgh.

"We reproduce an early example of Constable, which is the freshest and most thoroughly characteristic of Mr. Sanderson's examples of this master. None who ever lived could have painted this picture except Constable, and he could only have done so in the fresh inspiration of his new manner; when, after having served what may be



## THE DINING-ROOM

called his apprenticeship to Hobbema and Ruisdael, he struck out a bold line for himself, discarding absolutely all traditional methods of composition and technique, and determined to paint Nature just as he saw her with colours that matched as nearly as possible her own; determining also to paint those effects which pleased him most, the noon sunlight and the shower, or the soft glitter of dew on the grass at morn, although he could find no examples in earlier Art to guide him. It was in such a frame of mind that he produced this sparkling landscape with its deep blue sky peeping through masses of curd-white cumulus, this faithful portrait of his father's mill at Dedham, with its poplars and other trees accurately drawn against the sky, with its barges and boats and river, and scarce less familiar figures, just as he had often seen them on a bright morning in his youth."

Cosmo Monkhouse: "A Northern Home," in the *Art Journal*, 1897, p. 80, where the picture is reproduced.

In the collection of Romer Williams, of Newnham Hall, Daventry.

Constable, in early manhood, painted many scenes from, rather than of, his native village. A "Dedham Mill, Essex," by him, dated 1820, is in the Victoria and Albert Museum, London, No. 34.<sup>1</sup> This canvas seems to belong to the same period. It is earlier than "Dedham Lock" or "The Leaping Horse," of 1825, in the Diploma Gallery of the Royal Academy.

A "Dedham Mill, Essex," 28 inches by 36 inches (and so larger than this one), is mentioned by C. J. Holmes: "Constable" (p. 244), under the date of 1819.

This is not to be confused with the "Lock with Figures and Cattle, a Windmill to the Left," 21 inches by 31 inches, by Constable, which also was once in the Arthur Sanderson Collection, but was included in the sale at Knight, Frank and Rutley's, London, June 16, 1911 (No. 624).

<sup>1</sup> See A. B. Chamberlain: "Constable," in Bell's Series, 1903, p. 51.



# THE DRAWING-ROOM



## JEAN BAPTISTE CAMILLE COROT

*French School; 1796-1875*

NO. 44 LES ENVIRONS DE PARIS (*"Les Hauteurs de Ville d'Avray"*).

An open space with trees on the right, on high ground; looking down the valley of the Seine from Ville d'Avray. In the foreground towards the left a man is hoeing, and two women are standing near. Cattle under the trees on the right. Cloudy sky.

Canvas, 19½ inches by 38½ inches.

(0.49 × 0.97)

Signed in the left bottom corner.

Painted 1865-1870.

In the Luquet Collection. Included in the sale at the Hôtel Drouot, Paris, September 10, 1875, when it was acquired by M. Chailloux.

In the Fraissinet Collection, and included in the sale, May, 1880.

Subsequently in the collection, in London, of George W. Burnett, in whose house it was seen by Mr. Taft and the late Mr. Fowles. An arrangement was then made for the purchase by Mr. Fowles of this canvas, together with J. F. Millet's "*La Maternité*" (now No. 12 in this collection), as well as some ten other pictures that were subsequently dispersed.

Robaut: "*Corot*," 1905, Vol. III, p. 86, No. 1499, under the title of "*Les Hauteurs de Ville d'Avray*." It is there stated that "*il existe une copie de ce tableau par Devillers, qui porte la signature de Corot.*"



## THE DRAWING-ROOM

### CONSTANT TROYON

*French School; 1810-1865*

**T**ROYON entered the porcelain factory at Sèvres in 1817, but in his wanderings in search of landscape motives he met Roqueplan, who gave him valuable advice. He came to the realization of his potential self in communion with Rousseau and Dupré, souls kindred to his own. Having begun his career as a landscape painter pure and simple, and visited Belgium and Holland, he developed an unsuspected capacity for cattle painting. In this he combined breadth of technique, harmony of composition and an intuitive seizure of nature. He was no great age when a shadow fell on his easel, and death turned a remarkable career into a renowned memory.

#### No. 45 VACHES À L'ABREUVOIR.

Marshy ground with cattle standing in a pool of water in the foreground; reeds growing on the left. A cow and a goat are near the bank on the right. On the far side of the bank are brown-tiled houses standing under poplar trees. More cattle are in the middle distance to the left. A range of hills in the distance. Cloudy sky.

Canvas, 30 inches by 43 inches.

(0.76 × 1.09)

Signed "C. Troyon" in the left bottom corner.

From the collection of A. T. Stewart, sold in New York, March 25, 1887, No. 180.

Dumesnil: "Troyon," 1888, p. 71, shows that this artist painted several pictures of this nature and subject which he entitled "L'Abreuvoir." They differ in composition and size. Some of them have been engraved by Veyrassat, E. Leroux, J. Laurens, and others.

## THE DRAWING-ROOM

### CHARLES FRANÇOIS DAUBIGNY

*French School; 1817-1878*

FROM his earliest years Daubigny was a man who sufficed for himself, possessing in a peculiar sense his own standpoint and individual equation. This he combined with a passion for industry, extraordinary geniality and a love of outdoor activity. Together with Mignan, he set out on foot for the epic soil of Italy, *sac au dos, guêtre au pied, le bâton à la main*. They walked home again. Then Daubigny obtained employment in the studio of Granet, who worked such havoc as restorer of the Old Masters in the Louvre. Yet Daubigny became imbued with an absolute respect for nature and a profound feeling for local tone. He ever returned to the green banks of the Oise, to which he was indebted for his finest triumphs. He built himself a "celebrated ark of a boat," and rowed or towed his peripatetic studio as he drifted down stream. Through long exposure on his *Bottin*, he contracted a disease which hastened his end.

NO. 46 EVENING ON THE OISE (*"Bords de l'Oise, près de la Bonneville"*).

The river Oise flows placidly under a sunlit sky from the centre towards the right. On the edge of the stream, by the distant and well-wooded bank on the right, may be discerned a herdsman with cattle, while more towards the centre are two barges. Cattle browse among the verdure on the bank in the left foreground, and higher up on the left is a man with an ass. Beyond are tall trees.

Canvas, 38½ inches by 77½ inches.

(0.97 × 1.95)

Signed, and dated 1863, in the left bottom corner.

## THE DRAWING-ROOM

This picture is said to have been formerly in the collection of Louisa, Lady Ashburton.

One is, therefore, inclined to identify it with the "Bords de l'Oise, près de la Bonneville," referred to but not described by Henriët: "Daubigny," 1878, p. 179, as having been exhibited at the Salon of 1866, No. 497. It is catalogued by Henriët thus:

"Appartient à lady Hasburton [*sic*].

"Gravé à l'eau-forte par M. Martial dans le Salon de 1866; Cadart, Éditeur.

"Ce tableau, envoyé à l'issue du Salon à l'exposition de Bruxelles, a valu à Daubigny la croix de Chevalier de l'Ordre de Léopold."

## GABRIEL ALEXANDRE DECAMPS

*French School; 1803-1860*

No. 47 ALBANIANS (*"The Ballad"*).

A man in Oriental attire is seated, with his right leg crossed over his left knee, and with his mandolin in the centre on a step. Lower, and to the right, is his companion, who, pipe in hand, seems to be singing. Architectural setting, with lowering sky at sunset.

Canvas, 9½ inches by 11¾ inches.

(0.24 × 0.29)

Signed to the left in full, and dated 1849.

In the collection of M. Collot, and sold May 28, 1852.

Exhibited at the Salon, Paris, 1850, under the title of "Albanais se reposant sur des ruines."

In the collection of the Baroness Nathaniel de Rothschild.

Lithographed by C. Nanteuil for the "Galerie de M. Collot."

Moreau: "Decamps," 1869, pp. 123 and 161.

Charles Clément: "Decamps," in the *Artistes Célèbres* Series, p. 80.

## THE DRAWING-ROOM

### JULES DUPRÉ

*French School; 1812-1889*

**A**LTHOUGH the son of a porcelain manufacturer, Dupré was eventually to be regarded by some as the "father" of the so-called Barbizon School. Yet in 1831, when he first exhibited at the Salon, Barbizon was an obscure hamlet, its few inhabitants poor wood-cutters and the humble tillers of a meagre soil. From an early age he was impressed by certain pictures by Jacob van Ruisdael and Hobbema, and he worked in a generation of landscape painters which immediately followed Huet and Michallon. From 1835 to 1839 he was in England, where he expressed an unbounded admiration for the art of Constable, who was then nearing his end. Dupré's mind was placid and contemplative: thus he came to invest his pictures of low-lying plains, stagnant pools, pastoral scenes, pleasant waterways and the *real* air with true poetic feeling. Essentially a man of peace, his animals dwell in sun-bathed pastures. Having no party spirit, he did not bother to interest himself in the Salon between 1852 and 1867. To him nature was only a pretext; art, passing through a temperament, was his goal. Probably less is known of him than of any other member of the School of 1830.

#### NO. 48 LANDSCAPE, WITH CATTLE DRINKING.

Cattle are standing at the edge of a winding stream, the waters of which flow past the right bank, on which are tall trees. Blue sky with distant clouds.

Canvas, 18 inches by 14¾ inches.

(0.45 × 0.37)

Signed at the left bottom corner.

## THE DRAWING-ROOM

N. V. DIAZ DE LA PEÑA

*French School; 1808-1876*

**N**ARCISSE VIRGILE DIAZ DE LA PEÑA, the son of a Spanish refugee, painted in a porcelain manufactory in his childhood. Although largely self-taught, he was influenced by Delacroix in figure-painting and by Rousseau in landscape. He also studied the works of Correggio and Prud'hon. Thus equipped, he became a fashionable painter in early manhood, and, as time went on, a prominent member of the Barbizon School. His colour is enchanting and poetic; his art is not simple nature, but the poem of a day dream. Even if he was unable to model a figure on a large scale and some of his flowers at times puzzled experienced horticulturists, he found in nature the setting for his Correggiquesque goddesses and half-Oriental phantasies. His best pictures being the pure offspring of an impulse, he has been well described as "le peintre officiel des sites de la forêt de Fontainebleau." A viper bit him when a child, and he had to have his right leg amputated.

### No. 49 ORIENTAL CHILDREN.

A group of five children in clothes of brilliant hue, with a little girl seated by a stool in the foreground; two of their number stand behind. A boy in red is withdrawing into the background of trees on the right.

Canvas, 14 inches by 10¾ inches.

(0.35 × 0.27)



## THE DRAWING-ROOM

### CHARLES FRANÇOIS DAUBIGNY

*French School; 1817-1878*

#### NO. 50 A RIVER SCENE (NEAR BONNIÈRES).

The river occupies the whole of the foreground, and row-boats are made fast to the bank on the left. A ferry-boat containing cattle is being worked across to the right bank, on which is a village; near a clump of trees is a church. A range of hills in the distance. Cloudy, sunlit sky seen towards sunset.

Canvas, 22 inches by 36 inches.

(0.55 × 0.91)

Signed in the left bottom corner, and dated 1861.

Formerly in the collection of Alexander Young, London.

It might not be difficult in Europe to identify the scene here rendered with obvious veracity. From this and numerous other canvases we know that the banks of the Seine and the Oise had a great fascination for Daubigny, who, drifting in his boat *Le Bottin*, there found excellent material to hand and did much of his finest work. Pictures of Verneuil, Andresy, Bonneville and Auvers are well known, but the title of this has not been preserved.

The date, 1861, and certain other facts incline us to identify this canvas with that mentioned by Henriët: "Daubigny," 1878, p. 174, under the title of "Village près Bonnières." It was so exhibited at the Salon, 1861, No. 793, and seems to have appeared at the Exposition Universelle, 1867, No. 193, as "Vue prise en Picardie." It was engraved for the *Monde Illustré*, July 26, 1862. According to Henriët, another and very similar picture, belonging at one time to M. G. Claudon, was lithographed by E. Vernier under the title of "Le Village de Glouton, près Bonnières."

A rather similar French village, situated, like this, on a high bank on the right of the composition, was painted by Daubigny in 1864 and passed into the Humphrey Roberts Collection. In it a girl drives geese up the steep bank. It was sold at Christie's, May 21, 1908, No. 134,

## THE DRAWING-ROOM

as "A Village with a Church on the Bank of a River," 13½ inches by 21 inches. It was reproduced in the catalogue. It is seen again in the *Magazine of Art*, 1896, p. 120, as "A Village on the Oise," and is there held to be "probably Auvers-sur-Oise, near Pontoise, where Rajon, the famous etcher, lived and died, and near the church before us was buried."

### N. V. DIAZ DE LA PEÑA

*French School; 1808-1876*

#### NO. 51 EARLY AUTUMN: FOREST OF FONTAINEBLEAU.

A glade in the forest, seen between two large, half-withered oak-trees. A young woman in a blue skirt, white bodice and pink cap is stripping the leaves off the lower branches of the tree on the left. Another woman, wearing a red skirt and carrying a bundle of faggots on her shoulders, approaches from the middle distance. Fleecy clouds in the blue autumn sky.

Canvas, 32½ inches by 43 inches.

(0.82 × 1.09)

Signed and dated 1870, in the left foreground.

Formerly in the collection of Archibald Coats, at Paisley, Scotland, from whom it was bought, privately, long before the sale at Christie's in July, 1914.

### JEAN FRANÇOIS MILLET

*French School; 1814-1875*

#### NO. 52 MOTHER AND CHILD.

A young woman, in a black skirt, blue stockings and a red cap, a yellow shawl round her shoulders, is walking away from the spectator down a rough path with a high bank on the left. Under her right arm she unceremoniously carries a child, whose face is not seen but who clearly resents the affront.

## THE DRAWING-ROOM

Canvas, 15½ inches by 12½ inches. (0.39 × 0.31)

The only picture of this subject that can be identified from among those detailed by L. Soullié: "Jean François Millet," 1900, p. 67, is a "Femme portant son enfant." It was in the V. Claude sale, 1853, No. 58. There is no copy of the catalogue of that sale available for us to decide as to the *provenance* of this painting.

## ADRIAEN VAN OSTADE

*Dutch School; 1610-1685*

No. 53 AN OLD TOPER.

A peasant, in black clothes and a soft black hat, is seated at a rough wooden table. In his left hand is a glass; with his right he points to the clay pipe, metal jug and earthenware bowl on the table. Neutral background.

Wood, 8½ inches by 7 inches. (0.21 × 0.17)

Signed in lower left corner, and dated 1651.

In the Goll van Frankenstein Collection, Amsterdam, July 1, 1833, No. 59.

In the Baron de Varange's Collection, Paris, May 26, 1852, No. 31.

In the Péreire Collection, Paris, March 6, 1872, No. 144.

In the Demidoff Collection, San Donato, Florence, March 15, 1880, No. 1045.

In the Yerkes Collection, Chicago, No. 35, and in the *édition de luxe* of the sale catalogue of that collection, No. 68. Sold, New York, April 8, 1910, No. 158.

Smith: "Catalogue Raisonné," Supp., 1842, Vol. IX, p. 81, No. 6.

C. Blanc: "Trésor de la Curiosité," 1857, Vol. II, p. 536.

Hofstede de Groot: "Catalogue Raisonné," 1910, Vol. III, p. 184, No. 144.

## THE DRAWING-ROOM

JULES DUPRÉ

*French School; 1812-1889*

No. 54 LANDSCAPE WITH CATTLE ("*La Mare*").

In the immediate foreground is the bank of a reed-grown pool, on the far side of which are cattle drinking. Further away are other cattle at pasture, with trees on each side. \*  
Sunny sky.

Canvas,  $16\frac{1}{2}$  inches by  $22\frac{1}{4}$  inches.

(0.41 × 0.56)

Signed in the left bottom corner.

CONSTANT TROYON

*French School; 1810-1865*

No. 55 FRENCH COAST SCENE.

A small two-masted sailing boat, with its sails lowered, is aground on the sea-shore seen in the right foreground. A man, in a blue shirt, has just loaded his ox-cart and is helping into it from the boat a man dressed in red. In deeper water to the left another man, in a white shirt, is about to draw up his ox-cart alongside and load it. In the distance to the left is another sailing vessel.

Canvas,  $17\frac{1}{2}$  inches by  $14\frac{1}{4}$  inches.

(0.44 × 0.36)

Signed in the left bottom corner.

Allied in subject and style to Troyon's "*Plage de Trouville*."

## THE DRAWING-ROOM

SIR HENRY RAEBURN, R.A.

*Scottish School; 1756-1823*

**A**N orphan at the age of six, apprenticed to a jeweller ten years later, and commissioned to make portrait miniatures soon afterwards, Raeburn did not venture to paint in oil until he was twenty years of age. A decade later his technique was advanced by residence in the Eternal City. Thenceforward his art developed surely, but shows no marked periods, except that his powers continued to mature to the end, the squareness of his touch being replaced gradually by an easier breadth of treatment. A portrait painter solely, he reduced pictorial problems to their simplest forms, while evincing great dexterity in the laying of the planes. It cannot be claimed that he possessed the beauty of design, the splendour of colour, or the compelling dignity of Reynolds. Nor have his unconscious sitters the spirituelle qualities or the pensive fascination of Gainsborough. Yet in technical dexterity, sound mediums and breadth of style he certainly was not their inferior. Like them, however, he was conscious of an inability to compose large groups of figures with the conviction that characterized the art of the great Italians. Being by birth and throughout his career a Scotsman, he saw to it that "his pencil never kept him from his place in church on Sunday."

NO. 56 PORTRAIT OF MISS JANE FRASER-TYTTLER.

Bust length. In full face, the body turned slightly to the left. In low-cut white dress, most of which is covered by a dark red cloak that is trimmed with fur across the shoulders. She has dark curly hair. Neutral background.

Canvas, 29½ inches by 24½ inches.

(0.74 × 0.62)



## THE DRAWING-ROOM

Jane Fraser-Tytler was apparently the third and youngest daughter of Alexander Fraser-Tytler, Lord Woodhouselee. She married, September 4, 1823, James Baillie Fraser, thirteenth in succession as head of the Frasers of Reelick (1783-1856), an accomplished writer of fiction and travels in the East. Lord Woodhouselee, Senator of the College of Justice of the Court of Session, Edinburgh, had in 1776 married Anne Fraser, second in succession of the Frasers of Aldhourie, who was heir of entail of her father. Lord Woodhouselee, having then become possessed of the lands of Balnain and Aldhourie, assumed the name of Fraser as a prefix to his own. His portrait, painted in 1804 by Raeburn, was exhibited at Edinburgh apparently in 1877, and appeared at Christie's in 1897 (No. 32). It was subsequently sold at auction in New York, March 9, 1900 (No. 48). Mrs. James Baillie Fraser (*née* Jane Fraser-Tytler), who, on January 23, 1856, had succeeded her husband as fourteenth of Reelick, died October 23, 1861.

This picture originally formed part of the collection of Fraser family portraits by Raeburn. It was No. 33 in the sale at Christie's, July 10, 1897.

Exhibited, on loan, in New York, November, 1909, No. 11.

Armstrong: "Raeburn," 1901, p. 102.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

*Putnam's Magazine*, February, 1910, Vol. VII, p. 525.

J. Greig: "Raeburn," 1911, p. 45.

Companion picture to No. 59.

## THÉODORE ROUSSEAU

*French School; 1812-1867*

No. 57 EVENING: FONTAINEBLEAU.

A pool in the foreground; on the far side of it are figures and a cow near trees. A low horizon on the right. An autumn landscape, seen towards sunset.

[ 164 ]

## THE DRAWING-ROOM

Canvas, 14½ inches by 17¾ inches.

(0.36 × 0.45)

Signed in the right bottom corner.

### SIR THOMAS LAWRENCE, P.R.A.

*English School; 1769-1830*

FROM the very outset Lawrence was self-taught and showed marvellous precocity, for at the early age of five he made chalk portraits of his father's friends! By 1786 he sought to work in an oil medium; he was technically so successful that, on the death of Reynolds in 1792, he was appointed Painter in Ordinary to the King. Making rapid progress, he was, by the time of Hoppner's death in 1810, without any serious rival in portraiture both in official circles and in general esteem. It must be remembered that, in spite of the popular qualities of his art, his best pictures belong to the years of his early maturity, and that his male portraits of that time especially call for encomiums. With a few exceptions, his later works, and particularly his portraits of ladies, are characterized by flashy superficiality, want of sincerity and of dignity, staring colour contrasts, theatrical distributions of light and shade, and a careless gaudiness that is apt to degenerate into spurious elegance. Such criticism of Lawrence the *painter* is justified; Lawrence the *draughtsman* is entitled to very high esteem. He may be said to have thought in pencil what he expressed in oil. His activities with crayon and pencil find an echo in his choice of the magnificent collection that he formed of drawings by the Old Masters. It is not altogether surprising that to him was due an increase in the size of frames at annual exhibitions, and that he substituted richly decorated frames for the narrow, unpretentious and more desirable ones of an earlier period.

## THE DRAWING-ROOM

### NO. 58 THE LADIES MARYBOROUGH (*"The Three Lovely Sisters"*).

Portrait group of three figures seen to the bust and in full face; in long-sleeved dresses; the hair in short curls.

A delicate pencil drawing, the eyes, cheeks and mouth in coloured chalk. On paper or board,  $6\frac{1}{2}$  inches by 9 inches ( $0.16 \times 0.22$ ), octagonal, the corners cut away.

The drawing is framed so as to show the original letter of October 15, 1875, affixed to the back:

"53 CHARLOTTE STREET  
PORTLAND PLACE, W.

Oct. 15, 1875.

*My dear Sir:*

I have seen the Drawing of the three Misses Bagot [*sic*], which in my opinion is by Sir Thomas Lawrence, P.R.A.

Yours faithfully

(Signed) CHAS. G. LEWIS.

JOHN HARDCASTLE, Esq.

7 North Bank  
N. W."

The three Ladies Maryborough were daughters of William Wellesley, who was born May 20, 1763, and in 1778 changed his name to Wellesley-Pole. On May 17, 1784, he married Katharine Elizabeth, eldest daughter of Admiral the Hon. John Forbes. He was Chancellor of the Exchequer, 1811-12, and Master of the Mint, 1815-23. He was created Baron Maryborough, July 17, 1821; Master of the Buckhounds, 1828-30; and Postmaster-General, 1834-35. On the death of the Marquess of Wellesley, a brother, in 1842, he succeeded to the earldom of Mornington. He was one of five brothers, four of whom were peers. He died in 1845. By his wife (who died October 23, 1851, aged 91) he had issue: (1) William, who succeeded as fourth Earl of Mornington; and the three ladies here represented; (2) Mary Charlotte Anne, who, July 22, 1806, married the Right Hon. Sir Charles Bagot (who died 1843); she died February 2, 1845; (3) Emily Harriet, who, in 1814, married Field Marshal the first Baron Raglan (born 1788; died 1855); she died March 6, 1881; (4) Priscilla Anne, who, June 26,

## THE DRAWING-ROOM

1811, married John Burghersh, who afterwards succeeded as eleventh Earl of Westmoreland (born 1784; died 1859); she died February 18, 1879.

Included in an Exhibition of Sixty Drawings by Sir Thomas Lawrence, held at the Edward Gallery, London, 1913, No. 41, and reproduced as the frontispiece to the catalogue by C. R. Grundy, together with the following comment:

"This highly wrought and fascinating example of Lawrence's work, when in the height of his power, is a version of the well-known work executed for the Duke of Wellington, and may probably be regarded as an amended version. For in the Duke's drawing the three Ladies were shown in full length, and their figures, as often the case with Lawrence, are not nearly so finely executed as the heads. The three ladies were nieces of the Duke, being daughters of his elder [*sic*] brother, Lord Maryborough."

Exhibited, on loan, in New York, November, 1913, No. 41.

In the catalogue of the engraved works of Sir Thomas Lawrence, included in Lord Ronald Gower's "Sir Thomas Lawrence," 1900, p. 107, it is stated that "the Duke of Wellington's drawing was bought by the first Duke of Wellington from the artist for £40; it is at Apsley House."

The Duke of Wellington lent to the Burlington House Exhibition, in 1904, No. 149, the drawing in his collection, which was then catalogued as "Three small full lengths seated, grouped together. . . . Black and red chalk. 18½ inches by 14¾ inches."

Sir Walter Armstrong: "Sir Thomas Lawrence," 1913, p. 186, catalogues the Apsley House drawing as "The Daughters of the third Earl of Mornington: The Three Lovely Sisters," Priscilla Anne, Lady Burghersh (afterwards Countess of Westmoreland), Lady Mary Wellesley (afterwards Lady Bagot), and Lady Harriet (afterwards Lady Raglan). He states that the drawing was included in Cooke's Exhibition at Soho Square, 1822; and describes it as "Black and red chalk. White dresses, girdled under the breast. Long sleeves, full at the shoulders and wrists. The hair in short curls over the head and forehead. The centre girl holds her sandalled foot in her left hand. Engraved by J. Thomson, 1827."

The Apsley House drawing is reproduced in the *Art Journal*, 1902, p. 2.

## THE DRAWING-ROOM

SIR HENRY RAEBURN, R.A.

*Scottish School; 1756-1823*

No. 59    PORTRAIT OF EDWARD SATCHWELL FRASER.

Bust length, in full face, but turned very slightly towards the right. In green and blue tartan coat, white waistcoat and stock. He has a healthy youthful complexion and his hair falls on his forehead and over his ears. Neutral background.

Canvas, 29½ inches by 24¼ inches.

(0.74 × 0.62)

Painted in 1803, when seventeen years of age.

Many would assume that the Fraser family was of Scottish origin. Yet it was not Celtic, but Norman. We first recognize the Frisels or Frasers in the array of those adventurers who accompanied William the Conqueror to England. The clan in ancient times was styled Frisel or Fresal or Fraser. The first of these names had its origin in the French word *fraise*, or "strawberry." Indeed, the armorial bearings of Lord Lovat, head of the principal family of the Frasers, still preserve the three *cinquefoils argent*, or *fraises*, together with the motto "Je suis prêt." In ancient records the clan was settled in the Lothians, in the east of Scotland. The first name of Fraser in written records is that of Gilbert de Fraser, as witness to a charter of Cospatrick to the monks of Coldstream in 1190. From East Lothian, their earliest resting-place in Scotland, they diverged into Tweeddale in the XII and XIII centuries, and subsequently into the shires of Inverness—which will specially concern us—and Aberdeen. A line of Frasers owned Oliver Castle, County Peebles, in the XIII and XIV centuries; the last of them, Sir Simon Fraser, was executed by order of Edward I in 1306. Two years later Sir Andrew Fraser died, and was reputed "of good memory." His eldest son, Sir Simon Fraser, in 1308 joined Robert Bruce at the battle which that immortal hero fought with the Earl of Buchan at Inverurie, but he was himself slain at the battle of Halidon Hill in 1333. From this ancient strain of the Frasers derive more than a score of cadet families of Fraser.



## THE DRAWING-ROOM

Here, however, we have to deal only with the Frasers of Reelick (at times ill-spelt Reelig), the Frasers of Balnain and the Frasers of Ald-hourie, with whom they intermarried. We may note that Hugh or Hutcheon Ban Fraser, a natural-born son of Thomas, fourth Lord Lovat—who had ten children by his two wives—was the progenitor of the Frasers of Reelick and Moniack.

The first eleven successive heads of the family of Fraser of Reelick were thus: Hugh or Hutcheon Ban Fraser, I; Thomas, II; Thomas, III; Alexander IV, V, VI and VII; James VIII; Alexander IX and X; and James XI.

This last-named James built the new house at Easter Moniack, the family residence in which this and other family portraits by Raeburn were in time to hang. He resided for seventeen years in India. He married Mary, only daughter of Edward Satchwell, of Satchwell, in Warwickshire. Having had one son and three daughters, he died, aged forty-two, on June 21, 1754, at Moniack.

Edward Satchwell Fraser, XII of Reelick, born at Easter Moniack on April 22, 1751, married on September 11, 1782, Jane, third daughter of William Fraser (1703–1775), IV of Balnain. His wife lived until December 20, 1847, dying at the age of 98. He died in 1835, having had issue:

1. James Baillie Fraser, his son and successor as XIII of Reelick, was born at Edinburgh, June 11, 1783. In early life he went to the West Indies; but leaving soon afterwards, he proceeded to the East. He became a partner in a well known mercantile house in Calcutta. But his talents lay more in the direction of the fine arts and adventure than of commerce. Having travelled extensively, he returned home in 1822. On September 4, 1823, he married Jane Fraser-Tytler, whose portrait by Raeburn is in this collection (No. 56). On the death of James Baillie Fraser at Easter Moniack, January 23, 1856, aged 72, the male representation of the family became extinct. He left the estate of Reelick in life rent to his widow, with remainder to his sister, Jane Anne Catherine Fraser.

2. William Fraser, born at Easter Moniack, April 6, 1784. He was a distinguished member of the Bengal Civil Service, and was on the Bengal Establishment, serving with very great distinction as Chief Commissioner of Revenue and Circuit at Delhi. He was assassinated there, March 25, 1835, by a native trooper at the

## THE DRAWING-ROOM

instigation of the Nawab of Ferozepore. An extraordinary number of incidents of a sensational character formed the evidence which resulted in the capital punishment of his murderers. He had been painted in April, 1801, at the age of sixteen, by Raeburn; the portrait is now in a private collection in New York. In the grounds of Easter Moniack, the family seat in Inverness-shire, there still stands under the shadow of a wide-spreading cedar of Lebanon a small cenotaph sacred to the memory of him and three of his brothers.

3. Edward Satchwell Fraser (or Edward Satchwell Fraser, Jr., as he should perhaps be called) was born at Easter Moniack, April 26, 1786. He was painted by Raeburn in 1803, at the age of seventeen, in the portrait now before us. He served in the Honourable East India Company's Service, and died in St. Helena, April 25, 1813.

4. Alexander Charles Fraser, of the East Indian Civil Service, was born at Inverness, April 10, 1789, and died at Delhi, June 4, 1816. He also was painted by Raeburn, sitting in 1803, at the age of fourteen.

5. George John Fraser, born May 13, 1800, was an officer in the Honourable East India Company's service. Marrying in 1832, he died in India, in 1842, without issue. Raeburn painted him in 1815, at the age of fifteen.

6. Mary Fraser, died young and unmarried in September, 1806.

7. Jane Catherine Fraser, died in 1797, when only three years old.

8. Jane Anne Catherine Fraser, born April 25, 1797, was painted at the age of nineteen, in 1816, by Raeburn. That portrait passed in time from the William Beattie Collection into that of the late Maurice Kann in Paris, and later into that of Mr. John Willys of Toledo, Ohio. In her twentieth year she married, June 10, 1816, Philip Affleck Fraser, IX of Culduthel, one of the greatest sportsmen and keenest anglers of the day, and for many years Convener of the Northern Meeting. He died September 4, 1862, having had seven sons and six daughters. As the only surviving child of Edward Satchwell Fraser, XII of Reelick, she succeeded to the Reelick estates in 1861, but gave them over in 1879 to Philip Affleck Fraser, XVI of Reelick and XI of Culduthel, who was born in 1845. She survived until May, 1881. In 1897 Philip Affleck Fraser removed the nine Fraser portraits by Raeburn from the family seat at Easter

## THE DRAWING-ROOM

Moniack, and sold them at Christie's on July 10, 1897. This portrait was No. 27 in that memorable sale.

Exhibited, on loan, in New York, November, 1909, No. 10.

Armstrong: "Raeburn," 1901, p. 102.

*Burlington Magazine*, 1910, Vol. XVI, p. 368.

Arthur Hoeber, in the *International Studio*, 1910, Vol. XXXIX, p. lxxiv, writes as follows:

"Raeburn painted a manly young Scotchman [*sic*] in a green plaid, of wonderful sturdiness, a fine type of Anglo-Saxon breeding. You shall look long before you will find a more entirely satisfying example of the art of Raeburn, and looking at it you will understand the enthusiasm of Robert Louis Stevenson for his countryman.

"At his best, Raeburn was quite unsurpassed for straight portraiture by any of his contemporaries, and this is in his best vein, brushed in with rare authority, in a straightforward manner, in admirable color, once more the veritable human document. 'Each of his portraits,' says Stevenson, 'is not only a piece of history, but a piece of biography into the bargain. He was a born painter of portraits. He looked people shrewdly between the eyes, surprised their manners in their faces, and possessed himself of what was essential in their character.'"

*Putnam's Magazine*, February, 1910, Vol. VII, p. 525.

J. Greig: "Raeburn," 1911, p. 45.

*Connoisseur*, 1913, Vol. XXXVI, pp. 163 and 188, as "Edward Sackville [*sic*] Fraser."

Companion picture to No. 56.

## THE DRAWING-ROOM

CHARLES FRANÇOIS DAUBIGNY

*French School; 1817-1878*

No. 60 EVENING SOLITUDE (*"The Pool"*).

A lake in which rushes grow extends across the whole foreground. Ducks are swimming across towards the bank on the left, which, like that on the right, is well wooded. The water flows into the middle distance. Birds in the sunny sky.

Canvas, 9 inches by  $15\frac{3}{4}$  inches.

(0.22 × 0.40)

Signed and dated 1867, in the right bottom corner.

Formerly in the collection of Georges Lutz, and included in the sale held at the Georges Petit Galleries, Paris, May 26-27, 1902 (No. 44), under the title of "L'Étang" (0.23 × 0.40).

MARIANO J. M. B. FORTUNY

*Spanish School; 1838-1874*

MARIANO JOSÉ MARIE BERNARDO FORTUNY Y CARBO was the son of a cabinet-maker and early became an orphan. He was painter, lithographer, etcher, engraver and in his genre the head of a school before his death at the early age of thirty-six. Robust, gay, light-hearted and vivacious, he stands for all that is technically brilliant in the modern art of painting, having himself created the École de la Main and so fathered the whole brood of the virtuosi—Zamacois, Madrazo, Rico, and Boldini. Impeccable draughtsmanship and dazzling colour resulted with him in paintings which glitter without being artificial. "Whatever sparkled attracted him: he was a moth, a Zoroastrian." His

## THE DRAWING-ROOM

pictures are still-life pieces in which a man is a man and a vase is a vase, and one is as good as the other.

### NO. 61 AN ARAB GUARD.

Small full-length figure of a rather inert Arab, dressed in white and seated on a step with his legs crossed. Bare-headed, but bearded, he is smoking his hookah held in the left hand, which rests on an oven by his side. A vase and a circular bowl are on the oven. With his right hand he grasps his gun, the butt end of which rests on his thigh. In the left foreground are brown and red draperies. Dark background.

Canvas, 22¼ inches by 18½ inches. (0.56 × 0.46)

Signed, and dated 1863, in the right bottom corner.

Formerly in the collection of Mrs. Bloomfield Moore, of Great Stanhope Street, Mayfair, London, and sold at Christie's, May 5, 1900, No. 18.

Perhaps this picture is to be identified with that mentioned in Davillier: "Fortuny," 1875, p. 147; and so formerly in the d'Artez Collection at Barcelona.

## THÉODORE ROUSSEAU

*French School; 1812-1867*

### NO. 62 FONTAINEBLEAU.

A rugged part of the Forest of Fontainebleau, with scanty vegetation in the foreground. In the middle distance are trees, and beyond may perhaps be discerned the Gorges d'Apremont. The sky overhead is cloudy, but the distant landscape is bathed in sunlight.

Canvas, 10½ inches by 19¾ inches. (0.26 × 0.50)

Signed in the left foreground.



## THE DRAWING-ROOM

### THOMAS GAINSBOROUGH, R.A.

*English School; 1727-1788*

#### NO. 63 PORTRAIT (SUPPOSED) OF THE ARTIST.

Very small bust portrait, turned slightly to the left. In a blue coat, lemon-yellow vest, and lace cravat; the hair curly and powdered.

Painted in a feigned oval on a rectangular panel; 6 inches by  $4\frac{1}{2}$  inches. (0.15  $\times$  0.11).

In a letter of October 20, 1903, from Stephen Gooden and now in the possession of Mr. and Mrs. Taft, this very small panel is stated to have come from the collection of Francis Bentham, of Suffolk; it is there said also to be "in Gainsborough's late manner, having been painted at Schomberg House, Pall Mall," and to represent the great English portrait painter.

### MATTHEW MARIS

*Dutch School; 1839-1917*

MATTHEW, or Matthijs or "Thijs," Maris, the second of the three brothers, was provided with "pencils and paper" while a mere child by his father, and so had every encouragement to become a painter of renown. Going with his elder brother, Jacob, to Antwerp in 1855, he became a pupil of Nicaise de Keyser, with Alma-Tadema as a fellow student. Travelling as far afield as Germany and Switzerland in 1861, he became a resident of Paris from 1869 to 1871. Having enrolled himself in the Municipal Guard in 1870, he suffered severely in the besieged city. Before long he returned to his native land, where he revealed great precocity

## THE DRAWING-ROOM

in his art, without, however, earning recognition as a painter of promise. In 1872 he removed to London, where he was to spend the remaining forty-five years of a life passed in obscurity. He was content to remain almost alone in the world, because he could thus keep his own dreams and his own imagination to himself. Even when his work had become highly esteemed and his pictures were sought after, he declined to accept lucrative commissions.

His eldest brother has described how Matthew would work at the most exquisite things until he could easily finish a given picture in a single day. Then he would "upset the whole work and utterly refuse to be convinced of its excellence."

His canvases ranged principally around themes of artless incidents, such as, of themselves, any child can understand; but it was his method to express these ideas, conveyed in a period of charm and attractiveness, with full artistic quality of pencil and brush. Never did he waver in the complete consecration of his life to his art, sacrificing all to it, setting aside all consideration of personal comfort and personal gain, and accepting as it came to him each phase and circumstance of the life that such an attitude entails. A recluse from the world, yet living within ear-shot of the noisy traffic of London, he was a "self-bound prisoner to his liberty" but "free as in a hermitage." As Mrs. van Wisselingh, widow of his great friend and his executrix, says, "Thijs was always ten years old and full of wit and fun, so gay at times, singing when working, sometimes singing whole operas, always a magic person, a sage and profound."

He painted "everything."

### No. 64 THE BOY WITH A HOOP.

Small full-length figure of a boy in a puce-coloured jacket with a belt, black knickerbockers, white stockings and red shoes. Standing before a yellow-toned wall, he holds a hoop in his right hand and a hoop-stick in his left.

## THE DRAWING-ROOM

Canvas,  $17\frac{3}{4}$  inches by  $11\frac{3}{4}$  inches.

(0.45 × 0.29)

Inscribed on the right, half way down the canvas: "M. M. '63."

Exhibited at the French Galleries, London, 1909, and illustrated in the catalogue (No. 4).

The *Connoisseur*, 1917, Vol. XLIX, p. 108.

D. Croal Thomson: "Matthew Maris," 1917, plate 34.

## JOSEF ISRAELS

*Dutch School; 1824-1911*

IT was thought in his early life that this son of a stock-broker was destined for the rabbinate, but while still a boy he was placed under Jan Kruseman. His first artistic inclinations and earliest essays in painting were consecrated to portraiture, and thus in time he was led to that deep, inward expression which gives to his late paintings the stamp of mastery. It was not until middle life that he succeeded in finding himself. For it was during a visit for the benefit of his health to the little fishing village of Zandvoort, near Haarlem, that he began to study the daily routine of fisher folk, their miseries and their joys, and the hidden beauties of their humble life. Gradually the tightness apparent in his earlier pictures gave way to freer handling; he threw off an inclination to confuse pathos and sentimentality, the seriousness of life and its lachrymose aspects, until he became one of the most conspicuous figures of modern continental art. Working by intuition, laboriously and with his ultimate goal ever in view, he attained his aim by means of his devotion. After eighty-seven years, how else could his life have ended, seeing that in his conceptions of humble life he saw beauty in all its phases? And so he lived to receive the recognition which, for so many Dutch artists, was posthumous.

## THE DRAWING-ROOM

NO. 65 PICK-A-BACK.

Small full-length figure of an old fisherman; he wears clogs, and is holding a little child on his back as he walks away from the waves that beat upon the sea-shore. A fishing-smack in the offing on the left.

Canvas,  $11\frac{1}{2}$  inches by  $8\frac{1}{4}$  inches.

(0.29 × 0.20)

Signed in the right foreground.

*Athenæum*, August 19, 1911, p. 222.

### JACOB MARIS

*Dutch School; 1837-1899*

JACOB, or James, or "Jaap" Maris was born at The Hague, his father being a humble printer. The family seems to have been of Bohemian or Austrian extraction and to have spelt the name Maresch or Maresq; in later days Marris was the spelling, until Maris became the accepted form. It has not often happened that one family has produced three sons who were to be artists of such high rank, and who, from their childhood, so instinctively perceived the road that lay before them that they were already painters at an age when most lads are still at school. Generally speaking, Jacob was to express himself with some degree of hesitancy at first, but by so doing he was to prepare himself for a more lofty flight. He was to learn something also from his younger brother Matthew, who, in time, was to turn his dreams into revelations with the reality of his memories. Willem, on his part, was to become enamoured of sunlight and the verdure of landscape.

A pupil at the age of twelve in the Art School of The Hague, Jacob three years later became a student under Huib

## THE DRAWING-ROOM

van Hove, with whom he moved to Antwerp in 1853. Later he became a pupil of Hébert, visiting Fontainebleau and Paris as early as 1866, the influence of the Barbizon School not being betrayed in his works as much as one might, perhaps, have supposed. His sensitive feeling for colour, his fine design and the gravity of his conceptions place him among the finest landscape and genre painters of his century. From 1870 onwards the nature and essence of the lowlands of Holland were revealed to him. His best works show a steady equilibrium in balancing tall, unwieldy windmills, low-lying towns, sluggish canals and smooth beaches. For such elements in his compositions are the very soul of Dutch landscape in glorious equipoise. It may be recalled that it was the collector H. G. Tersteeg who interested James Staats Forbes, and indirectly such other English collectors as Alexander Young, in Jacob Maris's pictures.

### NO. 66 THE QUAY: A DUTCH TOWN.

The view is taken from the bank of the canal that is seen in the right foreground. Barges are moored to the wharf. On the quay, more to the left, are barrels, a man with a brown and gray horse, and, still further away, two men with a horse and cart. A water-mill and the brown-tiled roofs of many houses are to be seen in the left middle distance. In the distance on the right, on the far bank of the canal, are numerous other buildings and a water-mill. Sunny sky with cloud cumuli.

Canvas, 32 inches by 49 inches.

(0.81 × 1.24)

Signed in the left bottom corner.

The choice of the subject, and the exact position in which the artist has set his easel before this Dutch town, are in every way typical. Yet we may point out that alike in general plan, and apparently a view of



## THE DRAWING-ROOM

the same town, is that shown in D. Croal Thomson's "The Brothers Maris" in the summer number of the *Studio*, 1907 (Illustration J. 10). Another "Dutch Town" by our artist was lent by J. C. J. Drucker to the Guildhall Exhibition, London, 1903, No. 100 (36½ inches by 66½ inches).

### WILLEM MARIS

*Dutch School; 1843-1910*

#### NO. 67 CATTLE IN THE MEADOWS.

In the left foreground a cow is standing at the edge of a pool and drinking. Further back, and more to the right, are two other cows. Gray sky.

Canvas, 33½ inches by 49 inches.

(0.82 × 1.24)

Signed in the right bottom corner.

This is in subject and treatment a typical work. Another "In the Meadows" by this artist, but in water-colour, is in the collection of H. G. Tersteeg.

"I never paint cows, only effects of light," said Willem Maris. Rather should he have said that he used light to reveal the external character of objects in nature, while painting the characters not only of animals, but of fields and trees and water.

### JOSEF ISRAELS

*Dutch School; 1824-1911*

#### NO. 68 THE SEWING-SCHOOL AT KATWIJK.

An interior, humbly furnished and lit from the window on the right; a muslin curtain hangs before the lower part of it, and two pots of flowers are on the window-sill inside. An old

## THE DRAWING-ROOM

woman, cutting out material, is seated on the far side of a plain wooden table by the window. Opposite her, in the extreme right foreground, a girl with her sewing sits with her back to us; on the floor, by her left side, is her work-basket and near by is a cat asleep on the stone floor. The sewing class or school is grouped in the left half of the composition, seven young girls of varying ages being ranged in two rows; the three in the front row have footstools; one of them is threading her needle, while the others are sewing busily; all wear a blue skirt, apron or shawl. In the background to the left is a wardrobe, and more to the right is a door. High on the wall between hang a pair of family portraits, one being on either side of a larger picture or mirror.

Canvas, 44 inches by 57½ inches.

(1.11 × 1.46)

Signed in full in the right foreground; painted in 1881.

Formerly in the collection of J. Staats Forbes and by him lent to the Guildhall Exhibition, London, 1903, No. 86. On that occasion it drew forth much favourable comment in the press.

“Other widely known works from the hand of this hard-working master are the ‘Interior of the Orphanage at Katwijk,’ of 1869, and ‘The Sewing-School’ at the same institution, of 1881, both wonderful examples of his power of rendering children.”

Mrs. A. Bell: “Representative Painters of the XIX Century,” 1899, p. 179.

## JACOB MARIS

*Dutch School; 1837–1899*

### No. 69 A VIEW OF A DUTCH TOWN.

The turgid waters of a canal in Holland cross the foreground, and by the quays are moored sailing-vessels and barges. On each bank are houses with brown-tiled, high-pitched

## THE DRAWING-ROOM

roofs. Other buildings in the middle distance; a church tower beyond.

Canvas,  $15\frac{1}{4}$  inches by  $23\frac{1}{4}$  inches.

(0.38 × 0.59)

Signed in the right bottom corner.

## ANTON MAUVE

*Dutch School; 1838-1888*

### NO. 70 CHANGING PASTURE.

Along a rough and sandy track, edged by scanty pasture and a few scrubby bushes, an old shepherd is leading his flock. His back is turned towards us, and his staff held before him. He is seen on the left, as he makes his way to the richer pasture that lies on the far side of the ground which rises before us.

Canvas, 32 inches by  $48\frac{1}{2}$  inches.

(0.81 × 1.23)

Signed in the left bottom corner.

We can indicate the present whereabouts of a certain number of pictures by Mauve that are closely related to this one in subject, presentation and technique. In the Elkins Collection at Philadelphia is a "Return of the Flock," in which the shepherd also leads his sheep. Akin is the "Spring" in the Metropolitan Museum, New York, although the sheep are grazing and not moving onwards. In the "Autumn," of the same Museum, the shepherd follows his flock. Near to these in style is also the "On the Heath" of the J. C. J. Drucker Collection (reproduced by Max Rooses: "Dutch Painters of the XIX Century," 1900, Vol. III, p. 7). In "On the Heath" (reproduced in the *Magazine of Art*, 1896, p. 75) the flock-master is again seen leading the way along a rough track. The "Flock Returning" of the Alexander Young Collection is reproduced in the *Art Journal*, 1894, p. 105, in which, at page 102, is illustrated also a "Near Laren": in that neighbourhood this canvas was almost certainly painted. Mauve finally settled there in 1883. Other such works may be studied in the collections of Mrs. John W. Simpson, Mrs. H. O. Havemeyer, Mrs. H. P. Whitney and

## THE DRAWING-ROOM

Mr. T. F. Ryan, and in the galleries of the Art Association, Montreal (No. 576).

This typical example is reproduced in the *Ladies' Home Journal* for March, 1917, p. 15, and criticized at p. 45.

### JAN HENDRIK WEISSENBRUCH

*Dutch School; 1824-1903*

OF vigorous physique, his graphic and forcible manner played a predominant part both in his conversation and in his pictures, which give a plain, spontaneous effect. A passionate fisherman, he caught the atmospheric influence of the marsh-lands and dykes, and even in the worst weather he might still be found working out of doors. He was in his element on days when the sky was stormy and the sun would fitfully break through the clouds. "Nature is my teacher," he would say. "You must see Nature in all her moods." Much of his time was spent near Noorden. His water-colours are among the finest in modern Dutch art.

#### NO. 71 A GRAY DAY IN HOLLAND.

The immediate foreground is given up to the slow-moving waters of a canal, on which a barge slowly travels. Houses are on the far bank, both in the left middle distance and further away to the right.

Canvas, 27½ inches by 39½ inches.

(0.69 × 1.00)

Signed, and dated "'99" in the left bottom corner.

## THE DRAWING-ROOM

### JEAN CHARLES CAZIN

*French School; 1841-1901*

A MASSIVE head, an impressive face and the eyes of a poet indicated the simplicity, eloquence and sincerity of the man and his art, which embraced oil, water-colour, pastel and gouache, together with sculpture, wax modelling and ceramics. He did not favour a rough *impasto* or the violence of a palette-knife, but he was sympathetically emotional in his rendering of the effects of light.

#### NO. 72 LANDSCAPE.

A canal seen at sunset. Barges, loaded with wooden boards, are in the right foreground. Further down stream are sailing vessels, with a water-mill on the bank beyond. In the right middle distance is a house, in which the lights are already lit. A damp evening.

Wood, 8¼ inches by 10 inches.

(0.20 × 0.25)

Signed in the left foreground.

### RAIMUNDO DE MADRAZO

*Spanish School; Contemporary*

#### NO. 73 PORTRAIT OF MRS. CHARLES PHELPS TAFT.

Three-quarter length, seated in an arm-chair upon which a blue drapery is spread. The body turned slightly to the left, looking to the front. In a low-cut white dress, the sleeves trimmed with lace. A long pearl necklace, part of which is held lightly in the right hand; a pearl pendent from a narrow



## THE DRAWING-ROOM

black velvet band, passed around the neck. Roses at the breast. Landscape setting, with the trunk of a tree on the right.

Canvas, 48 inches by 37½ inches.

(1.21 × 0.95)

Signed, and dated 1902.

Mrs. Anna Taft, daughter of David Sinton, married Mr. Charles Phelps Taft, December 4, 1873.

The features of Mrs. Taft's father and mother are portrayed in canvases (No. 42 and No. 43), from the hand of the same artist, in this collection.

## RAIMUNDO DE MADRAZO

*Spanish School; Contemporary*

### NO. 74 PORTRAIT OF MR. CHARLES PHELPS TAFT.

Three-quarter length, turned slightly to the right; seen *en face*. Seated in a green-upholstered arm-chair, with his right arm resting on it, the left arm by his side. In black morning dress, red and black neck-tie. Dark background.

Canvas, 48 inches by 37½ inches.

(1.21 × 0.95)

Signed, and dated 1902, on the left side of the chair.

The Taft family is of English origin. Robert Taft, who came to this country about 1670, was a housewright and "the twenty-ninth settler in the town of Mendon [since called Uxbridge], Mass." He died in 1725, his wife Sarah surviving him a year. They had some two hundred grandchildren.

Passing over their son Captain Joseph, their grandson Captain Peter, and their great-grandson Aaron, we come to their great-great-grandson Judge Peter Rawson, who, born 1785, removed to Cincinnati in 1841.

Judge Peter Rawson, by his wife, Sylvia Howard, was the father of Judge Alphonso and died at Cincinnati in 1867.

Alphonso (1810-1891) married twice; by his first wife, Fanny, daughter of Judge Charles Phelps, whom he married in 1841, he had three sons who *d.s.p.*, as well as Charles Phelps (the subject of this

## THE DRAWING-ROOM

portrait), born December 21, 1843, and Peter Rawson, who died 1888. She died 1851.

Alphonso married secondly, December 26, 1853, Louisa Mary Torrey, daughter of Samuel Davenport Torrey, by whom he had Samuel Davenport, who *d.s.p.*; William Howard (whose portrait by Sorolla is No. 33 in this collection), born 1857; Henry Waters, born 1859; Horace Dutton, born 1861; and Fanny Louisa, born 1865. Mrs. Alphonso Taft died 1907.

Judge Alphonso Taft, after the resignation of General Belknap in March, 1876, was made Secretary of War, which office he held until the May following. He then became Attorney-General under President U. S. Grant. President Arthur appointed him successively United States Minister Plenipotentiary to the Court of Austria and two years later to Russia.

An important event in the life of Alphonso Taft was the preparation, and delivery, of an historical address in 1874 at Uxbridge, Mass., before a reunion of the descendants of Robert Taft.

Munsell: "Index to American Genealogies," 1900, p. 303.

Mabel T. R. Washburn: "The Ancestry of William Howard Taft," 1908.

"The Taft Family News," 1910.

## JEAN LOUIS ERNEST MEISSONIER

*French School; 1815-1891*

**M**EISSONIER began life in a garret on half a franc a day. A man of eminent sincerity and simple character, a deeply earnest and conscientious worker, he was unsurpassed in the elaborate finish of all the minutiae of his subjects, which were at times somewhat trivial. With some exceptions, his pictures have no thrilling story to tell, but the minute accuracy, the finished drawing, the variety of character in his men, his animals and his accessories produce an absolute verisimilitude of detail, and than these "there are no

## THE DRAWING-ROOM

more sparkling pictures in the world." Although the subject selected is not always very thrilling and may not be conceived as an organic whole, he does not confound the literary with the picturesque. If he does not invariably show himself capable of artistic subordination and sacrifice of the unessential, and reveals to us nothing of the epic vastness, the indefinable but none the less real atmosphere which enwraps the compositions of the greatest of the Old Masters, he never condescends to mere tricks of execution. All things considered, it is remarkable that the contemporary, soul-moving works of the Barbizon School should have made absolutely no impression on this great painter of historic genre. Classicists, Romanticists, Symbolists, Impressionists—all were nothing to him. He had chosen his life-task for himself, and when necessary he would have a military costume copied by a tailor with *une exactitude Chinoise*, that thereby he might render it in terms of paint. In spite of the professional success he attained and the adulation he received, he was ever a severe critic of his own work. Only very rarely did he paint a woman: men alone were his inspiration. Like Andrea del Sarto, according to Browning's estimate, he was a *faultless* painter.

### NO. 75 LES BONS AMIS.

Three cavaliers are seated in the centre round a table and smoking clay pipes; the one on the left is dressed in red, the one on the right in black, and the third, seated between them at the far side of the table, in yellowish attire. On the table are glasses and a flagon. By the wall, near the door, in the left distance, is a sideboard with bottles on it; a picture hangs on the wall above it. The wall on the right is panelled. A tricorne hat is on a chair, against which stands a walking-stick.

Canvas, 9 inches by 10 inches.

(0.22 × 0.25)

Signed, and dated 1867.

This example is illustrative of the artist's best period; it has been engraved by Blanchard and etched by Jules Jacquet.

[ 186 ]

## THE DRAWING-ROOM

Gréard: "Meissonier," 1897, p. 417, gives details of his "Les Trois Amis," which is undated, measures only  $4\frac{1}{2}$  by  $5\frac{1}{2}$  inches, and figured in the Thiéry Collection. His "Les Bons Fumeurs," painted in 1857, a panel measuring  $4\frac{1}{4}$  inches by 5 inches, is akin in style.

Mrs. A. Bell: "Representative Painters of the XIX Century," 1899, p. 97.





# THE LEFT CORRIDOR



SIR LAURENCE ALMA-TADEMA, R.A., O.M.

*English School; 1836-1912*

OF Dutch parentage, marrying first an Italian woman and secondly an English, he became a naturalized Englishman, with the consequent change of his first name, Lourens, to Laurence. An exponent of the life, but not the passions, of antiquity, he painted with high technical skill the material things of the ancients. Marble exerted a strange fascination upon him, and the setting of some of his subjects was at times more impressive than the subjects themselves. In such compositions everything is treated as an *objet de luxe*, while he accords himself the liberty of anachronism. His imagination was admittedly constructive, but not of the kind to carry him or us into the higher realms of poetic insight. It is not surprising that he designed, with marked success, the stage scenery and costumes for many classical and theatrical productions. A painter of repose, he loved flowers and music. His painting was illusive rather than emotional. His wife, who predeceased him, was also a painter.

No. 76 A WORLD OF THEIR OWN.

A young man and a young woman, in classical attire, are lying at full length on the ground; beyond is the sea; a drapery is spread before them, and a staff, surmounted by an ivory figure of an undraped woman, lies near them. Flowers are growing in the field beyond; trees in the left distance.

Canvas, 5 inches by 19½ inches.

(0.12 × 0.49)

Signed and enumerated: "L. Alma-Tadema. Op. CCCLXXVIII."

As the artist listed and numbered each of his productions, the number 378 would show that it was painted about 1905.

## THE LEFT CORRIDOR

### FRANK DUENECK

*American School; 1848-1919*

**F**RANK DUENECK was born in Covington, Kentucky, across the Ohio River from Cincinnati. He had painted, modelled and carved before going, in 1870, to Munich and entering the Royal Academy. However, "this blond, vigorous, and single-hearted young giant with an eye like a hawk, fresh from a new world and conscious of his own power," by 1873 returned to America and went at once to Chicago. Again he went to Europe, and in 1877 he painted in Munich "The Cobbler's Apprentice." The Dueneck Collection in the Cincinnati Museum comprises about one hundred paintings, besides sculpture and etchings, and gives a complete account of his personality. His style, simple and direct, is without technical tricks for effect, without persuasive story subjects. Of literary association or of dogma there is none. The world for him was not history, not imagination; for his compelling interest was absorbed in the normal aspect of man and nature.

#### NO. 77 THE COBBLER'S APPRENTICE.

Three-quarter-length figure of a boy, turned three quarters to the right. He holds against his right side a large basket, while he puffs out of his mouth the smoke of a cigar held in his left hand.

Canvas, 38½ inches by 26¾ inches.

(0.97 × 0.67)

*Art and Decoration*, 1911, Vol. I, pp. 382-384, "Dueneck: a Teacher of Artists."

*Art and Progress*, September, 1915, Vol. VI, pp. 386-394, "Dueneck: Artist and Teacher."

## THE LEFT CORRIDOR

"This striking life-size canvas, in subject so like 'The Whistling Boy,' is yet entirely different. Aside from the fact that the little model for the earlier work had black hair, while this one's is red, the difference in technique is self-evident. While in 'The Whistling Boy' young Duveneck centred all of his attention upon the head, conveying planes and texture with remarkable care and feeling, this canvas is a more broad statement, all parts of it being boldly and swiftly expressed. Certain passages in it make one think of Manet, yet Duveneck had never seen any of the French master's works at that time. The canvas, painted in Munich, was originally sold there . . . to Mr. von Hessling, the American Vice-Consul; was for a time owned by Mr. Josef Stransky, and is now in the collection of Mr. Charles P. Taft. In May of that same year (1877), Duveneck and Chase left for Venice, Duveneck stopping in Innsbruck, where he painted the portrait of Susan B. Anthony."

W. Heermann: "F. Duveneck," 1918, p. 52.

*American Art News*, August 17, 1918; January 11, 1919.

## JACOB VAN RUISDAEL

*Dutch School; 1628?-1682*

THE early works of this foremost landscape painter in the school of Haarlem are simple in motive and careful in elaboration, while the shadows are opaque. After settling at Amsterdam, he set himself to render scenes with distant views and winter pictures. At the same time a study of the works of Everdingen, who had explored parts of Norway, led him to render the grand effects of water falling in torrent. A man of solitary habits of life and somewhat of a mystic, he does not invariably reach the same high level of achievement. But as a painter of atmosphere and sky, and in the management of light and shade, he is entitled to rank as one of the most profound and poetical landscape artists of his century. His influence was exerted on Hobbema, and survived to inspire many later artists.



## THE LEFT CORRIDOR

### No. 78 A VIEW ON A HIGH ROAD.

A woman, with a basket on her arm and leading a child by the hand, is walking towards a pool by the roadside; in its water their figures and some of the houses near by are reflected. A quantity of hewn stones and logs lie on the ground, at the foot of a flight of steps that leads up to a house in the right foreground. Adjoining this, and in the centre of the composition, is another timbered house that has an external porch. More to the left, and back from the roadside, is a castle standing on higher ground. Other buildings and a windmill in the distance. A tall tree in the left foreground.

Canvas, 22 inches by 26 inches.

(0.55 × 0.66)

Signed in full on the left.

In the collection of General Verdier, 1816.

In the collection of the Right Hon. Alexander Baring, 1835; and subsequently in that of the Earl of Ashburton.

Exhibited, on loan, in New York, 1914, No. 8.

Smith: "Catalogue Raisonné," 1835, Vol. VI, p. 48, No. 154, says that "this excellently painted picture has become a little too dark."

Hofstede de Groot: "Smith's Catalogue Raisonné," 1912, Vol. IV, p. 254, No. 811.

### HENRY F. FARNY

*American School; 1847-1916*

**B**ORN at Ribeauville in Alsace, he in time became a pupil of Munkácsy in Düsseldorf and of Wilhelm von Diez, one of Duveneck's masters, in Munich. He worked long as an illustrator for *Harper's*, but later became known for his paintings of Indians and Western life.

## THE LEFT CORRIDOR

### No. 79 THE SONG OF THE TALKING WIRE.

A winter landscape. An Indian, seen in full face and wearing the garb and long robe of his tribe, is leaning against a telegraph pole in the foreground. Further back, on the right, stand his two horses, from the saddle of one of which is slung the carcass of a deer. Half embedded in the snow, to the left, are the decaying skull and horns of an ox. Cloudy sky.

Canvas,  $21\frac{1}{2}$  by  $39\frac{1}{2}$  inches.

(0.54 × 1.00)

Signed, and dated 1904, in the right bottom corner.



# THE BACK CORRIDOR





## RICARDO DE MADRAZO

*Spanish School; Contemporary*

**R**ICARDO DE MADRAZO is the younger son of Federico, and so the brother of Raimundo de Madrazo, whose art may be studied in this collection.

### No. 80 A COURTYARD IN TOLEDO.

A scene in a *patio*, or inner courtyard, of a house in Toledo, Spain, where the influence of the Orient is unmistakable. In the right foreground is a fountain set round with a border of tiles, on which pots of flowers are set. A profusion of flowers in the centre. Two doves on the ground near an arm-chair, above which hangs a bird-cage. A serving-maid, with a tray, is passing down a corridor in the background. A man of high rank is looking through the *reja*, or iron grating, of a window on the right.

Canvas, 19 inches by 23½ inches.

(0.48 × 0.59)

Signed and dated, in the left bottom corner: "Ricardo de Madrazo, Toledo, 1911."

## HARRINGTON MANN

*English School; Contemporary*

**H**ARRINGTON MANN, born at Glasgow in 1864 received his art education there, in London and in Paris. He first attracted attention by carefully elaborated renderings of scenes in Yorkshire fishing villages, and by realistic studies of Italian peasants. He is now best known as a painter of portraits, which are designed in simple masses

## THE BACK CORRIDOR

and drawn with remarkable facility and a fine dashing *bravura*. He has worked eight winters in this country. Exhibitions of his works were held in the Albright Art Gallery, Buffalo, in March, 1914, and at the St. Louis Art Gallery in April, 1916.

### NO. 81 PORTRAIT OF CHARLES FREDERICK FOWLES.

Bust length, turned to the left. In black morning coat. The black beard turning gray. Dark background.

Canvas, 29 inches by 24½ inches. (0.73 × 0.62)

Signed, and dated 1915, in the left bottom corner.

Charles Frederick Fowles was born November 15, 1867, in Herefordshire; he was the son of Edward and Emily Susan Fowles. He came to this country about 1899.

He perished, together with his wife, on the Cunard steamship *Lusitania*, May, 1915.

"The *Lusitania* sails undisturbed by German warning. Off with her passenger list of 1388 undiminished. No bookings cancelled."

*New York Times*, May 2, 1915.

"Never since that April day, three years ago, when word came that the *Titanic* had gone down, has Washington been so stirred as it is to-night over the sinking of the *Lusitania*."

*New York Times*, May 8, 1915.

J. L. Caw: "Scottish Painting," 1908, p. 431.

*New York Times*, June 27, 1919.

The clearness of Mr. Fowles's vision in realizing the aim of Mr. and Mrs. Taft to form so important and well selected a collection, and the friendship that resulted from his devotion to the task, need not be insisted upon here: it is apparent to the merest tyro who may pay a visit to the house in Pike Street. The circumstances under which, when his work was done, Mr. Fowles met a tragic death caused Mr. and Mrs. Taft to secure a portrait of him. It is unfortunate that the canvas before us is a posthumous one.

## THE BACK CORRIDOR

Mr. Harrington Mann had known Mr. Fowles only slightly; and immediately he was invited by Mr. Taft to convey to canvas his personal impressions, he was faced by a difficulty: for only an old and retouched photograph was available to guide the artist. More clearly to visualize the man, if that were possible, the expedient was tried of asking a mutual friend, of somewhat similar build and appearance, to pose for the picture. Of the successful issue of the undertaking, those who knew Mr. Fowles intimately are in the best position to judge. Others can only remark with praise on the high technical accomplishment.

### JACOB MARIS

*Dutch School; 1837-1899*

NO. 82 ROTTERDAM.

The waters of the canal in the foreground; sailing-vessels and barges moored to the quay on the right. In mid-stream a man is rowing his boat towards an arched bridge in the background. In the distance are the roofs of houses which cluster round a church with a massive tower. Trees on the right. Birds in the cloudy sky.

Canvas, 37 inches by 43 inches.

(0.93 × 1.09)

Signed in the right bottom corner.

### CHARLES WILLSON PEALE

*American School; 1741-1827*

TO Charles Willson Peale, the Doyen of American Painters, was accorded the distinguished honour of painting Washington from life more often than any one of his contemporaries. He began in May, 1772, with the Virginia Colonel, and ended in September, 1795, with the first President of the United States. Peale's position as a portrait

## THE BACK CORRIDOR

painter is very much underestimated on account of the multitude of inferior heads which he put into frames for his museum gallery, and by which he is chiefly known. His portraits are real, if they are somewhat hard, and his likenesses are always true. Peale's nephew, Charles Peale Polk, was an industrious manufacturer of Washington portraits.

### NO. 83 PORTRAIT OF GEORGE WASHINGTON.

Bust length, turned three quarters to the left. In black morning dress, white stock and cravat; clean shaven; gray hair. Dark background.

Canvas, 29½ inches by 24½ inches.

(0.74 × 0.67)

Purchased at the sale of the effects of Colonel John Custis Wilson, of Somerset County, Eastern Shore of Maryland (who married Miss Elizabeth Tilghman, daughter of Colonel Peregrine Tilghman), by General Tench Tilghman when a cadet at the United States Military Academy at West Point, in 1830, and while home on furlough.

Inherited in 1874 by Oswald Tilghman, son of General Tench Tilghman.

Miss Mary Jane Wilson, granddaughter of the painter, in 1898 wrote and quoted from the painter's diary:

"I sold Mr. Wilson a portrait of Washington, half length, in a black velvet coat, with a dimple in the cheek from an abscess caused by a decayed tooth."

She pointed out at the same time that a number of similar ones were painted, and that she could not, therefore, tell whether this was "the original."

So far as one may trust one's memory, this portrait is almost exactly like that (No. B 299) owned by the New York Historical Society, which, as the records of the Society show, was painted in 1795 and was bought at the sale of the Peale Gallery in Philadelphia about 1828. Perhaps there is some difference in the rendering of the dimple in the two canvases. In the New York one the corners of the canvas, as framed, seem to be rounded. Yet the Cincinnati version is certainly

## THE BACK CORRIDOR

not a copy of the other. Photographs of the two pictures are not available for our comparison.

Miss Elizabeth Bryant Johnston in her book on "Original Portraits of Washington," 1882, records (p. 14) some of the above facts.

Charles H. Hart: "Catalogue of Engraved Portraits of G. Washington," 1904, p. 33.

Charles H. Hart: "Peale's Original Whole-length Portrait of Washington," 1897.





# MRS. TAFT'S SITTING-ROOM



JOSEPH MALLORD WILLIAM TURNER, R.A.

*English School; 1775-1851*

No. 84 FOLKESTONE.

Looking eastward from the Lees, with Sandgate behind. In the left foreground smugglers are busy burying kegs of gin at the top of the cliff. Beyond, the cliffs recede. In the middle distance are houses clustering round the church tower. Under the cliffs is a busy scene with much shipping in the harbour. The blue sea bathes the feet of the white chalk cliffs, as they jut out into the distance.

Like all the works by this artist hung in this room, this is in water-colour, 6 inches by 9½ inches. (0.15 × 0.24)

Painted in 1823.

Formerly in the collection of Ruskin, who gave it to Sir J. Simeon. It was subsequently purchased from the family of the latter.

Engraved, in 1825, by R. Wallis for the South Coast Series.

Details of engravings of this subject by R. Wallis and by T. Lupton are given by H. G. Rawlinson: "Engraved Work of Turner," 1908, Vol. I, p. 66; and Vol. II, p. 384.

Sir Walter Armstrong: "Turner," 1902, p. 254, mentions this as well as two other water-colours of this subject by Turner:

(a) "Folkestone: Twilight, Smugglers fishing up Gin." Signed and dated 1824. From the Nettlefold, Hollins, Leech and Hippley Collections. Engraved by T. Lupton.

(b) "Folkestone." *Circa* 1829-1831. From the E. F. White and Humphrey Roberts Collections. Engraved by J. Horsburgh: "England and Wales," 1831.

Exhibited at the Royal Academy, 1887, No. 66.

## MRS. TAFT'S SITTING-ROOM

WILLIAM MERRITT CHASE, N.A.

*American School; 1849-1916*

INDIANA was the home State of the enlightened student who, regarded as a "radical" artist at a time when America hungered for art but did not know its meaning, early went to study in Munich. There he had as his fellow student Frank Duveneck, whose portrait he painted. Returned from Munich in 1877, Chase kept on repeating to the end: "Wake up, America!" He was, therefore, regarded by many as a "student adventurer" whose "foreign ideas" should be resisted! Instead of residing in Europe, where Whistler had nicknamed him "the Colonel," he preferred to serve his country at home. Eventually he received in Europe and at home the usual honours of his profession. That profession he regarded as "the greatest in the world"; and by invitation, in 1908, he painted his own portrait for the gallery of distinguished artists in the Uffizi at Florence. Although he painted *everything*, he is by many best known for his representations of shiny, slippery fish and still life. He frankly admitted that he had "at one time made the error of thinking that critics were a mistake." Later he realized that "one can enjoy a dish without knowing how to cook it." Perhaps his influence on the art of America was more potent through his teaching than through his painting. In any event, he ever advocated the beauty of the painted canvas, and his ideal was that of work well done.

No. 85 THE PONTE VECCHIO, FLORENCE.

A view of the bridge, looking down stream from the left bank. The arcade of the Uffizi is barely seen in the extreme right foreground.

Canvas, 8¼ inches by 12 inches.

(0.20 × 0.30)

Acquired in 1908.



## MRS. TAFT'S SITTING-ROOM

J. M. W. TURNER, R.A.

*English School; 1775-1851*

No. 86    JOHNNIE ARMSTRONG'S TOWER, GILNOCKIE.

A wide view looking across the river Esk, with the bridge in the foreground and a coach passing over it towards the left. Beyond, the border tower stands on the shoulder of a promontory that looks down upon the stream.

Water-colour (vignette), 10¾ inches by 8 inches.                      (0.27 × 0.20)

Painted about 1830-1832.

Formerly in the collection of Munro, of Novar, and in that of Lady Ashburton.

Exhibited at Messrs. Moon, Boys and Graves' Gallery in 1833.

Engraved (3¼ inches by 4 inches) by E. Goodall for Scott's "Minstrels of the Scottish Border."

W. G. Rawlinson: "The Engraved Work of Turner," 1913, Vol. II, p. 278, No. 496.

"The water-colour drawings belonging to the collection of the late Mr. H. A. J. Munro, of Novar, which are to be sold to-morrow by Messrs. Christie, Manson, and Woods, form an exhibition of Turner's works in water-colour, particularly of his vignette drawings, which is specially interesting. There are twenty-one of the larger drawings, all good examples of his earlier and middle styles, the rest of the fifty-five forming the sale being nearly all vignettes. Such a display of Turner's fine imaginative faculty, and his amazing power of concentrating beauty of form and colour, and giving the essence of a scene in the small space of a vignette, has rarely, if ever, been seen before. The well-known engravings from these, it is true, render their beauties with admirable effect, so far as black and white can go in interpreting Turner's visions of light and colour, but they are, after all, but like paste copies of these brilliant gems.

## MRS. TAFT'S SITTING-ROOM

In this case the drawings happen to be in a remarkably pure and fine condition, from having been kept in the portfolio from the time they were painted. There are, besides, sixteen engraved drawings of the England and Wales series, the vignettes to Sir Walter Scott's works, those for Milton's poetical works. . . ."

The *Times*, London, June 1, 1877, quoted by Redford: "Art Sales," 1888, Vol. I, p. 262.

"The Turner drawings and vignettes of the Novar Collection, so called from the name of the late Mr. Munro's seat in Scotland, more than realized the anticipations formed during the exhibition of them, and the sale on Saturday proved to be the most spirited and interesting one of the season. The large room was very full, and the biddings came quick from every side, so many being anxious to possess at least one of the magic little vignettes; but the race for all the great prizes was between Mr. Agnew, Mr. Wallis, Mr. Vokins, and the agent of a lady of distinction [Lady Ashburton], who proved to be a rather formidable competitor, and did, in fact, carry off the 'Johnnie Armstrong's Tower' vignette, the charming little drawing of 'Winchelsea' and 'The Rhigi,' at prices which seemed quite to astonish the trade. Nothing like such prices have been obtained before for vignette drawings, which made this collection so remarkable. It was said before the sale that probably the best would bring from two to three hundred guineas, but the first one put up went for over two hundred, and the next, which was 'Johnnie Armstrong's Tower,' went for £399. . . . Mr. Woods, in opening the sale, reminded his audience that the late Mr. Munro was the intimate friend and executor of Turner, and one of the few ever admitted to see him at work in his studios. He purchased these drawings many years ago and kept them carefully in portfolios, which accounted for the perfect state in which they were preserved."

The *Times*, London, June 4, 1877, quoted by Redford, I, 263.

Armstrong: "Turner," 1902, p. 259.

## MRS. TAFT'S SITTING-ROOM

J. M. W. TURNER, R.A.

*English School; 1775-1851*

### NO. 87 THE LAKE OF BRIENZ: RINGGENBERG CASTLE.

Many figures in gay attire are aboard the ferry-boats which, in the left foreground, are crossing the lake towards the left. In the left distance are mountains. A chalet in the right distance, with a ruined castle on the heights above.

Water-colour,  $10\frac{3}{4}$  inches by  $15\frac{1}{4}$  inches. (0.27 × 0.43)

Signed and dated in the right bottom corner: "J. M. W. Turner, R.A. P.P. 1809."

In the possession of Messrs. Agnew about 1850, and subsequently in that of T. S. Kennedy, of Park Hill, Wetherby, Yorks, who sold it at Christie's, May 18, 1895, No. 92.

Armstrong: "Turner," 1902, p. 244, where it is said that the colours are "predominant green and gold, broadly treated."

This is a form of signature used with considerable pride by Turner between 1807 and 1837, the period in which he was Professor of Perspective (which the "P.P." signifies) to the Royal Academy.

The oil painting of "Grouse Shooting" in the Wallace Collection, London (No. 664), is fully signed, like the present water-colour.

A letter from Walter Fawkes in 1819 to the painter, and addressed "To J. M. W. Turner, Esq., R.A., P.P.," is quoted at length in the *Magazine of Art*, 1887, Vol. X, p. 298.

Turner painted another water-colour of "The Lake of Brienz: Moonlight," circa 1805-10, which he signed: "J. M. W. Turner, R.A." In it the "full moon is rising among misty clouds over mountains at the head of a calm lake. The towers of Ringgenberg to the left," according to Sir Walter Armstrong's short description. It was exhibited at Mr. Walter Fawkes' house in Grosvenor Place, London, 1819. Lent from

## MRS. TAFT'S SITTING-ROOM

the collection of F. H. Fawkes, of Farnley, to the Grafton Galleries, London, 1911, No. 210.

J. M. W. TURNER, R.A.

*English School; 1775-1851*

No. 88 THUN.

Women and children in bright costumes are seated on a terrace which, towards the right, looks down upon the town below. In the distance, across the plain, are other buildings, and on the far side of the misty lake the high, rocky mountains disappear among the clouds.

Water-colour,  $14\frac{1}{4}$  inches by  $21\frac{1}{4}$  inches.

(0.41 × 0.54)

Painted about 1842.

Formerly in the collection of General Rawdon; subsequently in that of William Quilter, of Norwood, London, who exhibited it at Leeds, 1868, No. 2064; at the Old Water Colour Society, 1870, No. 227; at the Loan Exhibition in 1871; and at the Royal Academy in 1873, No. 377. It was put up at auction in his sale at Christie's, April 9, 1875, No. 227, and bought in.

In the Quilter sale at Christie's, May 18, 1889, No. 97.

In the collection of Joseph Ruston, of Monks Manor, Lincoln; but not in his sale in May, 1898, or June 21, 1912.

Redford: "Art Sales," 1888, Vol. II, p. 180.

Armstrong: "Turner," 1902, p. 280, mentions this magnificent and late drawing, pointing out that there is "much yellow" in it. He "lists" seven other water-colours of the same subject and authorship:

(a) In the National Gallery of Scotland. "The white town is reflected in the calm river. Blue mountains to the right. Gray cloudy sky. Red pen outlines."

(b) Formerly in the John Edward Taylor Collection, London. Exhibited at the Guildhall, 1899 (No. 139), 9 inches by  $11\frac{1}{2}$

## MRS. TAFT'S SITTING-ROOM

inches. . . . Painted about 1838. "Highly finished sketch. Delicate mist." Sold at Christie's, July 5, 1912, No. 71.

(c) Formerly in the collection of Ruskin. Probably 1802. "A thunder-storm over the lake. Niessen in the centre, heavy and dark. Stockhorn in light in the distance."

(d) In the F. H. Fawkes Collection at Farnley. Liber No. 3. "Stormy Lake. Figures with carts and bales on the shore to the right in the sunshine. Lightning from black cloud in centre sky over mountains." Exhibited at the Royal Academy, 1906, No. 207.

(e) In the collection of Miss Julia Swinburne. Signed: "J. M. W. Turner, R. A., 1809." Exhibited at the Royal Academy, 1887, No. 47.

(f) }  
(g) } Sold at Christie's in 1869.

Apparently there must be added to the above drawings of "Thun" that illustrated in Sedelmeyer's "Catalogue" of 1895, No. 98. It is therein described as "an early work," measuring  $27\frac{1}{2}$  inches by  $35\frac{1}{2}$  inches, and as having been "bought from Mrs. Dalton, widow of a friend of Turner's. Mr. Dalton held it direct from Turner." It was included in the sale of the Ortgies Gallery in New York, April 14, 1898 (No. 8). It also was in the Sedelmeyer sale in Paris, May 16-18, 1907, No. 161 ( $0.70 \times 0.90$ ).

Graves: "Century of Loan Exhibitions," 1914, Vol. III, pp. 1335 and 1347.

This is the last picture bought from Mr. Fowles by Mr. Taft.

## J. M. W. TURNER, R.A.

*English School; 1775-1851*

No. 89 CHAMONIX: MER DE GLACE, AND SOURCE OF THE ARVEYRON.

A goatherd, with his flock, is near the lightning-struck and withered larches on a rocky ledge. The river flows through the valley on the left below. Blue sky on the left, with a storm approaching over the snow-clad mountains on the right.



## MRS. TAFT'S SITTING-ROOM

Water-colour,  $10\frac{3}{4}$  inches by  $13\frac{1}{2}$  inches. (0.27 × 0.34)

Painted, about 1807, for Mr. Fawkes, of Farnley, an intimate friend of the artist.

Included in the sale of a number of Turner drawings from the Fawkes Collection held at Christie's, June 27, 1890, No. 47, as the "Valley of Chamouni" ( $11\frac{1}{2}$  inches by  $13\frac{1}{2}$  inches). (Armstrong, No. 7.) "Goats feeding by shattered pines in the foreground, behind which a long line of glacier creeps down from the right to the left. Wind-swept cumulus clouds." Humphrey Roberts Collection, but not in the sale of May, 1908.

Armstrong, pp. 245-246, also lists the following Turner drawings of Chamonix and its immediate vicinity:

- (a) Chamonix. *Circa* 1793. *Ex* Herbert Horne Collection.
- (b) Glacier des Bossons. 1802. From the Ruskin and Sir Hichman Bacon Collections.
- (c) Glacier des Bossons. 1805-1810. From the Levy and Greenwood Collections.
- (d) Mer de Glace and Source of the Arveyron. 1803. From the Fawkes Collection. (27 inches by 40 inches.) The valley far below on the left; a snake in the centre foreground.
- (e) Chamonix: looking down the Valley. 1805-1810. Signed J. M. W. Turner, R.A., 1809 (the last figure uncertain). ( $11$  inches by  $15\frac{1}{2}$  inches.)
- (f) Chamonix: Blair's Hut on the Montanvert and Mer de Glace. *Circa* 1805-1809. ( $11$  inches by  $15$  inches.) F. H. Fawkes.
- (g) Chamonix: Source of the Arveyron. 1805-1810. Signed "J. M. W. Turner, R.A." Farnley Collection and sale, June 27, 1890, No. 49. ( $11$  inches by  $15\frac{1}{2}$  inches.) Turner House, Penarth. *Liber Studiorum*, No. 60.

Possibly to be identified with one or other of the "Mer de Glace, Chamouni," exhibited at Leeds, 1839, No. 60 and No. 65. (See Bell: "Exhibited Works of Turner," pp. 170-171.)

"When Turner went to the Continent for the first time, he visited Chamouni, and being full of ardent power and youth, was able to record at first with exultation, and afterwards with awe and

## MRS. TAFT'S SITTING-ROOM

exultation, the impressions he received from the solemn, desolate and majestic beauty of the valley. No one has adequately painted this terrible loveliness, and it was only genius like Turner's that could understand or partly succeed in expressing the lonely life, the destroying force that dwelt in the upper valleys of the Alps; only youth that could have enough audacity not to be daunted by their vastness, and enough ardour not to be overwhelmed by their primæval strength and terror. . . . He never drew the higher Alps so well again. Nor was he often in the mood to care to draw them. They were too inhuman for him, and when he painted Nature wholly for her own sake, he preferred the Highland glen or the Yorkshire glade to the Mer de Glace or the summit of the St. Bernard. . . . Indeed, his imagination saw through fact into the heart of the universe."

Stopford Brooke: "Notes on the *Liber Studiorum*," 1885, pp. 202-205.

### J. M. W. TURNER, R.A. *English School; 1775-1851*

#### NO. 90 JEDBURGH ABBEY.

The river in the immediate foreground, with women drying clothes on the bank on the right. The river winds in the distance to the right as it passes the white houses on the further bank, with the abbey towering above. Blue sky.

Water-colour,  $3\frac{1}{2}$  inches by  $5\frac{3}{4}$  inches. (0.08 × 0.13)

Painted in 1831.

In the Quilter Collection.

In the collection of John Feetham, at Oakfields, Weybridge, and sold at Christie's, May 27, 1895, No. 111.

Exhibited at Moon, Boys and Graves' Gallery in 1833.

Exhibited at Agnew's Galleries, February, 1904.

## MRS. TAFT'S SITTING-ROOM

Engraved by R. Brandard, 1833, for Scott's "Minstrelsy of the Scottish Border."

The *Times*, London, February 13, 1904.

The *Athenæum*, February 20, 1904.

Armstrong: "Turner," p. 259.

W. G. Rawlinson: "Engraved Work of Turner," 1913, Vol. II, p. 278.

## HENRY F. FARNY

*American School; 1847-1916*

### NO. 91 THE HILL BEHIND THE SCHOOL-HOUSE.

A high road in winter with boys sledding down from the school-house, and other buildings at a bend in the road in the distance, towards the foreground.

Canvas, 16 inches by 27 inches.

(0.40 × 0.68)

Signed in the right bottom corner.

## HENRY F. FARNY

*American School; 1847-1916*

### NO. 92 "THE APACHES ARE OUT!"

An Indian, in tribal attire, rides his horse towards the front. He is followed down a defile by other mounted Indians, each of whom has his gun. High rocks tower above them in the background.

Canvas, 20½ inches by 13 inches.

(0.52 × 0.33)

Signed, and dated 1890 in the right bottom corner.

## MRS. TAFT'S SITTING-ROOM

J. M. W. TURNER, R.A.

*English School; 1775-1851*

### No. 93 THE LAKE OF NEMI.

Peasant women, wearing gay costumes, are grouped in various postures in the foreground near classical ruins. A tall stone-pine is on the right, on the high bank that overlooks the deep blue round lake, in the clear waters of which the scene is reflected.

Water-colour (a large vignette),  $9\frac{1}{2}$  inches by  $6\frac{3}{4}$  inches.

(0.24 × 0.17)

Painted about 1830.

Formerly in the collection of Edward Fordham, and sold at Christie's in 1904.

Engraved by E. Goodall.

W. G. Rawlinson: "Engraved Work of Turner," Vol. II, p. 325.

Mentioned in Armstrong: "Turner," 1902, p. 267, where it is shown that four other renderings of "Lake Nemi" or "The Lake of Nemi" are recorded. They are:

(a) Formerly in the Ruskin, Dillon (1869), B. G. Windus (1878) and C. Morland Agnew Collections. Exhibited at the Guildhall, 1899, No. 111. *Circa* 1818. ( $5\frac{1}{2}$  inches by  $8\frac{1}{2}$  inches.) Engraved by J. Pye and Middiman for Hakewill's "Picture Tour of Italy." Thornbury: "Turner," Vol. II, p. 358. "Looking down over the calm crater lake with reflections; wide view over the Campagna beyond. Goats gambolling." Illustrated in "The Water-Colours of Turner," published by the *International Studio*, 1909, plate 11. Bell: "Exhibited Works of Turner," p. 167.

(b) Formerly in the Ruskin, Windus, J. E. Fordham and Sir John Fowler Collections. Exhibited at the Burlington Club, 1871, No. 116, and at the Royal Academy, 1889, No. 21, as "painted about 1842." Sold at Christie's, May 6, 1898, No. 29, as of 1842. ( $13\frac{5}{8}$

## MRS. TAFT'S SITTING-ROOM

inches by  $20\frac{1}{4}$  inches.) Signed "J. W. T.," and on William Cooke's engraving: "J. M. W. T. 1840." "Crater lake surrounded by wooded hills, a tower in evening light on the hill to the right. Figures on the right, two peasant women sitting by sculptured stones. On the left, by a lake, a girl with goats. Sunset with haze on the mountains." Engraved by R. Wallis, 1842.

(c) In the collection of Mrs. Williams. *Circa* 1840. (14 inches by 21 inches.) Unfinished. "Deep blue circular lake in the centre. Half moon in late evening sky above. Cattle and trees in front slightly indicated."

(d) Formerly in the J. Heugh Collection, sold in 1874, and in the Knowles Collection. ( $16\frac{1}{2}$  inches by 22 inches.)

Corot painted a "Souvenir du lac de Nemi," formerly in the Breyse Collection, and shown in the Exposition de l'Œuvre de Corot, 1875, No. 52.

## J. M. W. TURNER, R.A.

*English School; 1775-1851*

### No. 94 ST. MICHAEL'S MOUNT.

A ship breaking up in the trough of the storm-swept sea in the right foreground, with sailors hanging on to the rigging and to the crow's nest. Church high on a rock above the stormy sea. Lycidas drowning in front. A fantastic creation.

Water-colour (a vignette),  $7\frac{1}{2}$  inches by  $5\frac{1}{2}$  inches. ( $0.19 \times 0.13$ )

Painted *circa* 1830-1835.

Formerly in the collection of Munro, of Novar, and sold at Christie's, 1877.

In the collection of George Gurney, who exhibited it at the Royal Academy in 1892, No. 59, as "St. Michael's Mount (Lycidas)."

Exhibited at Agnew's Galleries in February, 1904.

Engraved by W. Miller for Milton's "Poems."

Rawlinson: "Engraved Work of Turner," Vol. II, p. 314.



## MRS. TAFT'S SITTING-ROOM

Armstrong: "Turner," 1902, p. 226, gives details of this drawing and of the three following:

(a) Circa 1812. Formerly in the Heugh Collection. "In gleam of light against dark squally sky. Hauling up boat on the left." Engraved by W. B. Cook, 1814, for South Coast Series. Bell: "Exhibited Works of Turner," p. 164.

(b) Formerly in the collection of Sir Donald Currie. (*Circa* 9 inches by 12 inches.) "Uniformly dark sky. Figures on sand in the foreground. Little colour. Sketch."

(c) *Circa* 1836. Formerly in the Craven Collection, and in the Leyland Collection, sold at Christie's in 1872. (12 inches by 17¼ inches.) "Breaking up wreckage, and loading on pack-horses. Hail squall to the right." Engraved by S. Fisher, 1838, in "England and Wales."

To these should be added another drawing, in which "the Mount does not appear," in the National Gallery. Rawlinson: "Engraved Work of Turner," Vol. II, p. 387.

Armstrong: "Turner," p. 228, and C. F. Bell: "Exhibited Works of Turner," p. 125, give details of the oil painting of this subject in the Sheepshanks Collection of the Victoria and Albert Museum, Catalogue of 1908, No. 209. It was exhibited at the Royal Academy in 1834, No. 317. In it "the Mount is lighted up by a gleam of sunshine and seen across a stretch of wet sand; to the right, the sea with many fishing-boats; to the left, large sailing-vessels drawn up on shore; in the foreground to the left, a buoy. Stormy sky. (Canvas, 23 inches by 30 inches.)" It was engraved by W. Miller and J. Cousen, according to Rawlinson: "Engraved Work of Turner," Vol. II, p. 354.

J. M. W. TURNER, R.A.

*English School; 1775-1851*

NO. 95 THE GREAT WHALE.

A throng of people are on the sea-shore, busily engaged in attempting, with the aid of ropes and a windlass, to capture a whale, the tail of which is already forced up in the air. A

## MRS. TAFT'S SITTING-ROOM

crowd of spectators on the shore, and numerous persons in boats. Rocks in the right distance. A city dimly seen on the bay beyond. Blue sky.

$3\frac{3}{4}$  inches by  $5\frac{1}{2}$  inches.

(0.09 × 0.13)

We have not traced the pedigree of this water-colour, but it recalls that of "The Stranded Whale" (4 inches by  $5\frac{3}{4}$  inches), sold out of the collection of John Feetham, of Oakfields, Weybridge, at Christie's, May 27, 1895, No. 112.

Turner painted three oil pictures of "The Whalers." (See Armstrong: "Turner," p. 236, and Bell, p. 152.) This water-colour is wholly dissimilar from Turner's oil painting of "The Whale Ship," formerly in the Leyland and Seymour-Haden Collections, and purchased in 1896, through the Wolfe Fund, for the Metropolitan Museum.

# LIST OF PAINTERS

## FLEMISH SCHOOL

Sir A. van Dyck . . . . . 1599-1641  
Number 14

## DUTCH SCHOOL

Frans Hals . . . . . 1580?-1666  
Numbers 17, 19, 27, 28

A. van der Neer . . . . . 1603-1677  
Number 40

Rembrandt . . . . . 1606-1669  
Numbers 13, 15

Adriaen van Ostade . . . . . 1610-1685  
Numbers 18, 53

Ferdinand Bol . . . . . 1616-1680  
Number 9

Gerard Terborch . . . . . 1617-1681  
Number 11

Jan Steen . . . . . 1626?-1679  
Number 10

Jacob van Ruisdael . . . . . 1628?-1682  
Number 78

Meindert Hobbema . . . . . 1638-1709  
Number 20

---

Josef Israels . . . . . 1824-1911  
Numbers 65, 68

J. H. Weissenbruch . . . . . 1824-1903  
Number 71

Jacob Maris . . . . . 1837-1899  
Numbers 66, 69, 82

Anton Mauve . . . . . 1838-1888  
Numbers 4, 70

## LIST OF PAINTERS

Matthew Maris . . . . .	1839-1917
Number 64	
Willem Maris . . . . .	1843-1910
Numbers 2, 67	

### ENGLISH SCHOOL

Sir J. Reynolds, P.R.A. . . . .	1723-1792
Numbers 34, 35	
T. Gainsborough, R.A. . . . .	1727-1788
Numbers 1, 21, 63	
George Romney . . . . .	1734-1802
Number 24	
Sir H. Raeburn, R.A. . . . .	1756-1823
Numbers 56, 59	
J. Hoppner, R.A. . . . .	1758-1810
Numbers 22, 25, 36	
Sir T. Lawrence, P.R.A. . . . .	1769-1830
Number 58	
J. M. W. Turner, R.A. . . . .	1775-1851
Numbers 7, 8, 26, 84, 86, 87, 88, 89, 90, 93, 94, 95	
J. Constable, R.A. . . . .	1776-1837
Number 41	
Sir Laurence Alma-Tadema, R.A., O.M. . . . .	1836-1912
Number 76	
Harrington Mann . . . . .	Contemporary
Number 81	

### FRENCH SCHOOL

J. B. C. Corot . . . . .	1796-1875
Numbers 16, 37, 38, 39, 44	
A. G. Decamps . . . . .	1803-1860
Numbers 29, 47	
E. L. G. Isabey . . . . .	1804-1886
Number 31	
N. V. Diaz de la Peña . . . . .	1808-1876
Numbers 49, 51	
C. Troyon . . . . .	1810-1865
Numbers 45, 55	
J. Dupré . . . . .	1812-1889
Numbers 48, 54	

## LIST OF PAINTERS

P. E. T. Rousseau . . . . .	1812-1867
Numbers 3, 57, 62	
J. F. Millet . . . . .	1814-1875
Numbers 12, 52	
J. L. E. Meissonier . . . . .	1815-1891
Number 75	
C. F. Daubigny . . . . .	1817-1878
Numbers 46, 50, 60	
F. F. G. P. Ziem . . . . .	1821-1911
Numbers 30, 32	
A. Monticelli . . . . .	1824-1886
Number 5	
J. C. Cazin . . . . .	1841-1901
Number 72	

### SPANISH SCHOOL

F. Goya . . . . .	1746-1828
Numbers 6, 23	
M. Fortuny y Carbo . . . . .	1838-1874
Number 61	
Raimundo de Madrazo . . . . .	Contemporary
Numbers 42, 43, 73, 74	
Ricardo de Madrazo . . . . .	Contemporary
Number 80	
Joaquín Sorolla y Bastida . . . . .	Contemporary
Number 33	

### AMERICAN SCHOOL

Charles Willson Peale . . . . .	1741-1827
Number 83	
Henry F. Farny . . . . .	1847-1916
Numbers 79, 91, 92	
Frank Duveneck . . . . .	1848-1919
Number 77	
W. M. Chase, N.A. . . . .	1849-1916
Number 85	





## INDEX

- Abington, Frances, 131  
 Actresses, XVIII Century, 131  
 Adorno family, 51  
 Agnew, Lockett, 6, 65  
 Alba, Duchess of, 24, 90  
 Albemarle, Second Earl of, 73  
 America, Mrs. Mary Robinson,  
     born in, 129  
 Andrea del Sarto, 82, 186  
 Apremont, Gorges d', xxxii  
 Argyll, Elizabeth, Duchess of, 76  
*Art in America*, 13, 14, 129  
  
 Baddeley, Sophia, 131  
 Barbizon, x, xxx, xxxi, xxxii, xxxiii, 16,  
     42, 44, 157, 186  
 Beechey, 85  
 Bellamy, George Anne, 131  
 Belle Croix, Le Plateau de, 17  
 Birkenhead, Lord Chancellor, xii  
 Bonheur, Rosa, 57  
*Bottin, Le*, 155, 159  
 Bredenhof, Adriana, 110  
 Brederode, xxv  
 Brighthelmstone, 100, 131  
 Brignole Sale, 51  
 Bunbury, Charles John, 100  
 Bunbury, Henry William, 99, 100  
 Bunbury, Lady Sarah, 100  
 Bunbury Mile, The, 100  
 Bunbury, Mrs. Henry William. *See*  
     Horneck, Miss Catherine  
 Bunbury, Sir Charles James, 97, 98  
 Bunbury, Sir Henry, 101  
 Bunbury, Sir Thomas Charles, 100  
 Burney, Fanny, 94, 97  
 Buttery, A. H., 106  
  
 Carlos IV, Court of, 21, 22, 23  
 Caroline of Brunswick, 131  
 Carpenter, Lady Almeria, 78  
 Cat, Christopher ("Kit"), 86  
 Charles I, 50  
 Charles X of France, 139  
 Chinese Porcelains, x  
 Christie's, Sales at:  
     April 10, 1797, 86  
     May 17, 1806, 80  
     May 10, 1851, 38  
     July 31, 1851, 40  
     April 24, 1874, 27  
     April 9, 1875, 212  
     May 5, 1888, 27  
     June 2, 1888, 209  
     May 18, 1889, 212  
     June 29, 1889, 93  
     July 13, 1889, 71  
     June 27, 1890, 214  
     July 22, 1893, 102  
     May 18, 1895, 211  
     May 27, 1895, 215, 220  
     July 10, 1897, 164  
     May 6, 1898, 217  
     May 5, 1900, 173  
     June 11, 1904, 80, 85  
     June 30, 1906, 29  
     May 21, 1908, 159  
     May 6, 1910, 38, 132  
     June 21, 1912, 212  
     July 5, 1912, 213  
     July 3, 1914, 58  
 Cincinnati, ix, xi, xii, xiii, 192  
 Cincinnati Art Academy, xxiv, 148  
 Cincinnatus, L. Quinctius, ix  
 Claude, xxx

# INDEX

Clements, Dorothy, 73, 75  
 Cleopatra, xi  
 Collections, Private:  
   Abercorn, Duke of, 52  
   Agnew, C. Morland, 217  
   Agnew, Thomas, 30  
   Ames, F. L., 114  
   Asalto, Conde de, 89  
   Ashburnham, Lord, 47  
   Ashburton, Earl of, 194  
   Ashburton, Lady, 209, 210  
   Astor, Lord, 101  
   Bacon, Sir Hickman, 214  
   Baring, Alexander, 194  
   Beattie, William, 170  
   Belvoir, 128  
   Bentham, Francis, 174  
   Berwick, Lord, 30  
   Beurnonville, 34, 57  
   Biré, 65  
   Bolckow, 27  
   Breysse, 218  
   Brignole Sale, 53  
   Brown, W., 40  
   Buckingham Palace, 85  
   Buckley, Abel, 102, 103  
   Bunbury, 95, 100  
   Bunbury, Sir Edward, 101  
   Bunny Hall, 137, 138, 140  
   Burnett, George W., 43, 153  
   Cambridge, Duke of, xix, 80, 85  
   Cassels, W. R., 29, 30  
   Charles I, 50  
   Cheramy, 146  
   Claude, V., 161  
   Claudon, G., 159  
   Coats, Archibald, xxxi, 58, 160  
   Cochin, Denys, 23  
   Collot, 156  
   Condé, 84, 85  
   Constable, 145  
   Coope, O. E., xix, 38, 132  
   Crabbe, 58  
   Craven, 219  
   Cunliffe-Lister, 71  
   Currie, Sir Donald, 219  
   Dalton, Mrs., 213

Collections, Private, *continued*  
   Darnley, Earl of, 31  
   D'Artez, 173  
   De Falbe, Madame, 140  
   Defoer, 58, 117  
   Demidoff, San Donato, 71, 72, 161  
   De St. Albin, xxx, 140, 142  
   De Varange, 161  
   Dillon, 217  
   Dorfold, 11  
   D'Orléans, Duc, 30  
   D'Orsay, 65  
   Drucker, J. C. J., 15, 179, 181  
   Drummond, 101  
   Elkins, 181  
   Essex, Earl of, 102, 103  
   Exton, 7  
   Farnley, 212  
   Fawkes, F. H., 212, 213  
   Fawkes, Walter, 211, 214  
   Feetham, 215  
   Forbes, J. Staats, xviii, 180  
   Fordham, Edward, 217, 220  
   Fowler, Sir John, 217  
   Fraissinet, 153  
   Galdeano, Lazaro, 89  
   Gardner, Mrs. J. L., 31  
   Gary, Judge E. H., 80  
   Glenconner, Lord, 100  
   Goll van Frankenstein, 161  
   Greenwood, 214  
   Greffier, Fagel, 71  
   Gurney, George, 218  
   Gwyn, 93, 100  
   Hainauer, 34  
   Hamilton, Emma, Lady, 90  
   Hanbury Tracy, 71  
   Hartmann, 44, 45  
   Harvey, Henry, 41  
   Harvey, William, 41  
   Havemeyer, H. O., 23, 181  
   Henry, H. S., 114  
   Hesse, Prince Frederick of, 85  
   Heugh, John, 27, 218, 219  
   Hippisley, 207  
   Hoet, Gerard, 40  
   Holderness, Countess of, 71

## INDEX

### Collections, Private, *continued*

Hollins, 207  
 Horne, Herbert, 214  
 Johnson, John, 92  
 Johnson, John G., 39  
 Kann, Maurice, x, 170  
 Kennedy, T. S., 211  
 Kimball, Chicago, 100  
 Lane, Sir Hugh, 54  
 Levinge, Sir R. W., 137, 138, 140  
 Levy, 39, 214  
 Leyland, 219, 220  
 Lormier, W., 40  
 Luquet, 153  
 Lutz, Georges, 172  
 Marquand, Henry G., 93  
 Marton Hall, 27  
 Michelham, Lord, 92  
 Middleton, Lord, 40  
 Mieville, 39  
 Moore, Mrs. Bloomfield, 173  
 Munro, H. A. J., of Novar, xxvii,  
     xxviii, 132, 209, 210, 218  
 Murray, C. Fairfax, 53  
 Nettlefold, 207  
 Neumann, Ludwig, 9  
 Neven, 66  
 Niesewand, 66  
 Normanton, Lord, 95  
 Orrock, James, 145  
 Ortgies, 213  
 Peale, 202  
 Pembroke, Earl of, 56  
 Péreire, 161  
 Pourtalès-Gorgier, xvi, 47, 48  
 Pruijssenaar, 40  
 Puncet, Señor Enriquet, 89  
 Quilter, William, 212, 215  
 Rawdon, General, 212  
 Roberts, Humphrey, 159, 207, 214  
 Romer Williams, 147  
 Rothschild, Baroness N. de, 156  
 Ruskin, John, 207, 213, 214, 217  
 Ruston, Joseph, 212  
 Sanderson, Arthur, xxx, 60, 62, 146,  
     147  
 San Donato, 71, 72, 161

### Collections, Private, *continued*

San Telmo, 23  
 Secrétan, xxii, xxvi, 43, 71, 114  
 Sedelmeyer, 213  
 Seillière, Baron Achille, x  
 Seymour Haden, 220  
 Simeon, Sir J., 207  
 Simpson, John W., 181  
 Smith, John, 132  
 Stchoukine, Ivan, 89  
 Stecki, 33  
 Stewart, A. T., 154  
 Stransky, Josef, 193  
 Swinburne, Julia, 213  
 Talbot of Malahide, Lord, 105, 106,  
     107  
 Taylor, J. E., 212  
 Tennant, Sir Charles, 100  
 Tersteeg, H. G., 15, 179  
 Theobald, W., 38  
 Thiéry, 187  
 Thomond, Marchioness of, 132  
 Thwaites, Mrs., 77  
 Tilghman, Oswald, 202  
 Tilghman, General Tench, 202  
 Tollemache, Henry James, 6  
 Van Hoek, Adriaen, 40  
 Van Horne, 34  
 Van Praet, 113  
 Van Tongeren, Johan, 40  
 Van Wisselingh, E., 45  
 Verdier, 194  
 Von Hessling, 193  
 Von Hollitscher, 109  
 Warnier, 143  
 Wellington, Duke of, 39, 167  
 Wertheimer, C. J., 92, 138  
 Wharnccliffe, Lord, 132  
 White, E. F., 207  
 Whitney, Mrs. H. P., 181  
 Widener, Joseph E., 52, 54, 93  
 Widener, P. A. B., 137  
 Williams, Mrs., 218  
 Willys, J. N., 138, 170  
 Wilson, Colonel J. C., 202  
 Windus, B. G., 217  
 Yerkes, 161

# INDEX

## Collections, Private, *continued*

- Young, Alexander, xxxi, 15, 141,  
159, 181  
Zuloaga, D. Placido, 89  
Cologne, Sale at, 66  
Combe St. Nicholas, 117  
Constable, John, xxxi, xxxiii, xxxiv,  
16, 157  
Corot, 16  
Corwen Bridge, 102  
Cosway, Richard, 86, 133  
Coventry, Maria, Countess of, 76, 77  
Crome, John, 70  
Cumberland, Anne, Duchess of, 78, 80  
Cumberland, Henry Frederick,  
Duke of, 78, 80, 136  
  
Dance, Sir Nathaniel, 125, 126  
D'Arblay, Madame, 94, 97  
De Keyser, Thomas, 46, 48  
Devillers, 143, 153  
Devonshire, Georgiana, Duchess of,  
75, 76, 81, 128  
Dobson, Austin, 96  
Dorimont, 74, 77  
Dupré, Jules, 154  
Duveneck, F., xii, xxiv, 192, 194, 208  
Dysart, Charlotte, Countess of, 73,  
74, 128  
  
East India Company, Honourable,  
136, 170  
Europa, Legend of, 29  
Exhibitions:  
Agnew's Galleries, 1899, 77  
— Feb., 1904, 218  
— 1904, 81, 215  
— 1905, 88  
— 1906, 9, 10  
Amsterdam, 1898, 47  
Antwerp, 1899, 53  
Berlin, 1908, 85, 92  
British Institution, 1813, 88  
— 1817, 137, 138  
— 1852, 132  
Brussels, 156  
Burlington Club, 1871, 217

## Exhibitions, *continued*

- Cooke's, Soho Square, 1822, 167  
Corot Centenary, 1895, 58  
Corot, Œuvre de, 1875, 218  
Düsseldorf, 1886, 66  
Edinburgh, 1877, 164  
Fawkes's House, 1819, 211  
French Galleries, 1909, 176  
— 1911, 15  
Glasgow, 1901, 104  
Grafton Galleries, 1909-1910, 52  
— 1911, 93  
Grosvenor Gallery, 1888, 132, 145  
Guildhall, 1895, 41  
— 1899, 29, 103, 212, 217  
— 1900, 77  
— 1903, 15, 55, 179, 180  
Hudson-Fulton, 1909, 106  
Lawrence Drawings, 1913, 167  
Leeds, 1839, 214  
— 1868, 41, 212  
Loan, Exhibited on, in New York,  
11, 38, 47, 55, 63, 71, 82, 88, 92,  
105, 108, 126, 139, 164, 171, 194  
Loan Exhibition, London, 1871, 212  
Loan Exhibition, New York, Jan.,  
1915, 89  
Loan Exhibitions at Burlington  
House, 13  
Manchester, 1857, 102  
Montreal, 101  
Moon, Boys and Graves, 1833, 215  
National Exhibition of Portraits,  
Madrid, 89  
Paris, Cent Chefs d'Œuvre, 114  
Paris, Durand Ruel Galleries, 1878,  
142  
Paris, École des Beaux Arts, 1875,  
142  
Paris Exhibition, 1867, 159  
Paris, Exposition de Cent Portraits,  
1909, 85  
Paris, Georges Petit Galleries,  
1883, 142  
— 1892, 146  
— Salon, 145  
— 1850, 156

# INDEX

## Exhibitions, *continued*

- — — 1857, 115
- — — 1861, 159
- — — 1866, 156
- Royal Academy, 1772, 83
  - 1775, 128
  - 1776, 128
  - 1779, 80, 84
  - 1783, 7, 83
  - 1784, 6, 7, 11
  - 1790, 100
  - 1794, 137, 138
  - 1802, 144
  - 1834, 219
  - 1870, 13, 91
  - 1873, 212
  - 1875, 88
  - 1878, 102
  - 1885, 27
  - 1887, 207, 213
  - 1889, 6, 8, 217
  - 1891, 100, 101
  - 1892, 218
  - 1895, 102, 103
  - 1898, 47, 48
  - 1902, 61
  - 1904, 67
  - 1906, 213
- Scott and Fowles Galleries, 11, 38,
  - 47, 55, 63, 71, 82, 88, 92, 105, 108,
  - 126, 139, 164, 171, 194
- Society of Artists, 1761, 84
- South Kensington, 1867, 100
- Water Colour Society, Old, 1870,
  - 212
- Exton, Fire at, 7
- "Fallacies of Hope," xxix
- Felton, Lavinia, 131
- Fire at Belvoir, 128
- Fire at Exton, 7
- Fisher, Kitty, 131
- Fitzherbert, Mrs., 78, 131, 133
- Florizel, Prince, 130, 131
- Fontainebleau, Forest of, xxxii, 158,
  - 164
- Fowles, Charles Frederick, xi, xxix,
  - 200, 201, 213
- Franklin, Benjamin, 129
- Fraser, Edward Satchwell, 11
- Fraser family, 164, 168
- Fraser-Tytler family, 164
- Gainsborough, xxi, 122, 127, 133, 163
- Galleries, Public:
  - Amsterdam, xvii, 34, 55
  - Berlin, 32, 109
  - Brunswick, 33
  - Buffalo, 200
  - Chantilly, 84, 85
  - Cincinnati, xi, 148
  - Dordrecht, 34
  - Edinburgh, 72, 212
  - Florence, Uffizi, 208
  - Haarlem, xvi, 59, 62, 109
  - London:
    - National Gallery, xxix, 13, 31, 43,
    - 104, 106, 107, 128
    - Victoria and Albert Museum, 28,
    - 147, 219
    - Wallace Collection, xvi, 54, 127,
    - 133, 211
  - Madrid, 23, 31
  - New York:
    - Historical Society, 202
    - Metropolitan Museum, 82, 105,
    - 106, 109, 115, 181, 220
  - Paris, Louvre, x, xxx, 116, 155
  - Petrograd, Hermitage, 39
  - Rheims, 143
  - St. Louis, 200
  - Vienna, Albertina, 34
- Garrick, David, 129
- Genoa, 49, 51, 52, 54
- George II, 76
- George III, 78, 80, 81
- George, Prince of Wales, afterwards
  - George II, 76
- George, Prince of Wales, afterwards
  - George IV, xix, 78, 80, 130, 131,
  - 133
- Giotto, xxxiv, 57



# INDEX

- Gloucester, William Frederick, Duke  
     of, 79  
 Gloucester and Edinburgh, William  
     Henry, Duke of, 77, 78, 79  
 Godoy, Manuel, 22  
 Goldsmith, Oliver, xx, 95, 96, 98, 99,  
     100, 101  
 Gooden, Stephen, 174  
 Graham, Hon. Mrs., 72  
 Gunning, The Sisters, 76  
 Gwyn, Colonel, 97, 99
- Halls, Francis, 107  
 Halls, Frank, 107  
 Hals, Frans, xxi, 40, 46, 107  
 Hamilton, Elizabeth, Duchess of, 76  
 Heymann, Madame, 45  
 Hobbema, 46, 106, 147, 157, 193  
 Holl, R.A., Frank, 107  
 Hooch, Pieter de, 69  
 Hoppner, Helen, 100  
 Hoppner, Henry Parkyns, 137  
 Hoppner, John, 85, 165  
 Horneck, Captain Charles ("The Cap-  
     tain in Lace"), 94, 95, 96, 100  
 Horneck, Captain Kane William, 94  
 Horneck, Miss Catherine ("Little Com-  
     edy"), 94, 95, 96, 99, 102  
 Horneck, Miss Mary ("The Jessamy  
     Bride"), 93, 94, 95, 96, 97, 99, 102,  
     128  
 Horneck, Mrs., 94, 95, 96, 97, 99, 101  
 Horton, Mrs. *See* Cumberland,  
     Duchess of  
 Humphrey, Ozias, 77, 86  
 Hunt, William Morris, xxxii  
 Hyde Park, 76
- James, Sir William, 134, 135, 136  
 Jessamy Bride, The. *See* Horneck,  
     Miss Mary  
 Johnson, Dr., 94, 98  
 Jordan, Dora, 131
- Kauffman, Angelica, 95, 96  
 Keppel, Frederick, afterwards Bishop  
     of Exeter, 73, 74
- Kit-cat, 81, 86  
 Kranenburg, 18
- Laren, 18  
 Lawrence, 87  
 Leicester Fields, xxiv  
 "Liber Studiorum," 25  
 Limoges Enamels, x  
 Limosin, Léonard, x  
 Little Comedy. *See* Horneck, Miss  
     Catherine  
 London and Brighton Railway Com-  
     pany, xviii  
 Luca della Robbia, x  
 Luminarists, xxxiii  
*Lusitania*, The, 200
- Madrazo, 172  
 Manet, xxxiii, 193  
 Mangles, Hannah. *See* Mrs. Horneck  
 Maria Luisa, Queen, 20, 24  
 Maris brothers, the, 18  
 Maris family, the, 177  
 Maris, Jacob, 174  
 Maryborough, Lord, 166, 167  
 Millet, J. F., xxxii, xxxiii, 16  
 Moore, Thomas, 98
- Ninon de l'Enclos, 99  
 Noble, Thomas S., 148  
 Northcote, James, 96, 98, 99  
 Norwich School, xxxiii, 70  
 Nourse family, 124, 125
- O'Brien, Nellie, 131  
 Ohio River, xiv, xxiv  
 Oise, River, xxxi, 155, 156, 159, 160  
 Osuna, Duchess of, 90  
 Overveen Dunes, xxv
- Painters represented in this Collection:  
     Alma-Tadema, Sir L.: "A World of  
         their Own" (No. 76), xxi, 174, 191  
     Bol, F.: "Portrait of the Artist" (No.  
         9), xvii, 32  
     Cazin, J. C.: "A Landscape" (No.  
         72), xxxii, 183

## INDEX

### Painters, *continued*

- Chase, W. M.: "The Ponte Vecchio, Florence" (No. 85), xxxiv, 208
- Constable, J., R.A.: "Dedham Mill" (No. 41), xxix, 144
- Corot, J. B. C.: "The Brook" (No. 39), xxx, 142
- Corot, J. B. C.: "Les Environs de Paris" (No. 44), xxxi, 153
- Corot, J. B. C.: "Le Soir" (No. 16), xxx, xxxi, 56
- Corot, J. B. C.: "Souvenir de Riva: Evening Glow" (No. 38), xxi, 141
- Corot, J. B. C.: "At Ville d'Avray" (No. 37), xxx, xxxi, 140
- Daubigny, C. F.: "Evening on the Oise" (No. 46), xxxi
- Daubigny, C. F.: "Evening Solitude" (No. 60), xxxii, 172
- Daubigny, C. F.: "A River Scene" (No. 50), xxxi, 159
- Decamps, G. A.: "Albanians" (No. 47), 156
- Decamps, G. A.: "The Man with the Sling" (No. 29), xxii, xxvi, xxx, 113
- Diaz, N. V.: "Early Autumn: Forest of Fontainebleau" (No. 51), xxxi, 160
- Diaz, N. V.: "Oriental Children" (No. 49), xxxi, 158
- Dupré, Jules: "Landscape, with Cattle" (No. 54), xxxi, 162
- Dupré, Jules: "Landscape, with Cattle Drinking" (No. 48), xxxi, 15
- Duveneck, F.: "The Cobbler's Apprentice" (No. 77), xxiv, 192
- Farny, H. F.: "The Apaches are Out!" (No. 92), xxxiv, 216
- Farny, H. F.: "The Hill Behind the School House" (No. 91), xxxiv, 216
- Farny, H. F.: "The Song of the Talking Wire" (No. 79), xxxiv, 194
- Fortuny, M. J. M. B.: "An Arab Guard" (No. 61), xxiii, 172
- Gainsborough, T., R.A.: "Portrait

### Painters, *continued*

- (supposed) of the Artist" (No. 63), 174
- Gainsborough, T., R.A.: "Portrait of Maria Walpole, Duchess of Gloucester" (No. 21), xix, xxii, 72
- Gainsborough, T., R.A.: "Portraits of William and Edward Tomkinson" (No. 1), xx, xxvi, 3
- Goya, F.: "Portrait of Queen Maria Luisa" (No. 6), xx, xxii, 20
- Goya, F.: "Portrait of the Toreador Joaquín Rodríguez Costillares" (No. 23), xxiii, 89
- Hals, F.: "Portrait of a Young Man holding his Hat to his Side" (No. 27), xvi, 104
- Hals, F.: "Portrait of a Young Woman with one Arm over the Back of a Chair" (No. 28), xvi, xxii, 108
- Hals, F.: "Portrait of Michielsz de Wael" (No. 17), xv, xvii, xxx, 58
- Hals, F.: "The Laughing Boy" (No. 19), 65
- Hobbema, M.: "A Landscape with Cattle" (No. 20), xxii, xxv, xxvi, 69
- Hoppner, J., R.A.: "Portrait of Miss Agnes Coussmaker" (No. 22), xxi, xxii, 87
- Hoppner, J., R.A.: "Portrait of Mrs. Gwyn" (No. 25), xxii, 93
- Hoppner, J., R.A.: "Portrait of Mrs. Parkyns" (No. 36), xxi, 133
- Isabey, E. L. G.: "The Sacrament" (No. 31), xxii, 115
- Israels, J.: "Pick-a-back" (No. 65), xviii, 176
- Israels, J.: "The Sewing School at Katwijk" (No. 68), xviii, 179
- Lawrence, Sir T., P.R.A.: "The Ladies Maryborough" (No. 58), xxi, 165
- Madrazo, Raimundo de: "Portrait

# INDEX

## Painters, *continued*

- of Mr. Charles Phelps Taft" (No. 74), xxiii, 184
- Madrazo, Raimundo de: "Portrait of Mrs. Charles Phelps Taft" (No. 73), xxiii, 183
- Madrazo, Raimundo de: "Portrait of Mr. David Sinton" (No. 42), xxiii, xxiv, 148
- Madrazo, Raimundo de: "Portrait of Mrs. David Sinton" (No. 43), xxiii, 149
- Madrazo, Ricardo de: "A Courtyard in Toledo" (No. 80), xxiii, 199
- Mann, Harrington: "Portrait of Charles Frederick Fowles" (No. 81), xxi, 199
- Maris, Jacob: "Rotterdam" (No. 82), xxxiii, 201
- Maris, Jacob: "The Quay of a Dutch Town" (No. 66), xxxiii, 177
- Maris, Jacob: "A View of a Dutch Town" (No. 69), xxxiii, 180
- Maris, Matthew: "The Boy with a Hoop" (No. 64), xviii, xxxiii, 174
- Maris, Willem: "Cattle in the Meadows" (No. 67), xxxiii, 179
- Maris, Willem: "Ducks" (No. 2), xxxiii, 14
- Mauve, Anton: "Cattle Grazing" (No. 4), xxxiv, 17
- Mauve, Anton: "Changing Pasture" (No. 70), xxxiv, 181
- Meissonier, J. L. E.: "Les Bons Amis" (No. 75), xxii, 185
- Millet, J. F.: "La Maternité" (No. 12), xv, xviii, xxi, 41
- Millet, J. F.: "Mother and Child" (No. 52), xxii, 160
- Monticelli, Adolphe: "Fête Champêtre" (No. 5), xxii, 19
- Peale, Charles Willson: "Portrait of George Washington" (No. 83), xxvii, 201
- Raeburn, Sir H., R.A.: "Portrait of Edward Satchwell Fraser" (No. 59), xx, 168

## Painters, *continued*

- Raeburn, Sir H., R.A.: "Portrait of Miss Jane Fraser-Tytler" (No. 56), xx, 163
- Rembrandt: "Portrait of a Young Man rising from his Chair" (No. 13), xvi, 45
- Rembrandt: "Portrait of an Elderly Woman" (No. 15), xvi, 54
- Reynolds, Sir J., P.R.A.: "Portrait of Mrs. Weyland and her eldest Son" (No. 34), xix, 122
- Reynolds, Sir J., P.R.A.: "Portrait of Mrs. Mary Robinson" (No. 35), xix, xxviii, 129
- Romney, G.: "Portrait of Mrs. John Johnson" (No. 24), xx, xxii, 90
- Rousseau, P. E. T.: "Evening: Fontainebleau" (No. 57), xxxii, 164
- Rousseau, P. E. T.: "Fontainebleau" (No. 62), xxxii, 173
- Rousseau, P. E. T.: "La Mare à Dagnan" (No. 3), xxxii, 16
- Sorolla, J.: "Portrait of Former President William Howard Taft" (No. 33), xxiii, 117
- Steen, Jan: "The Sick Lady" (No. 10), xvii, xix, 37
- Terborch, G.: "The Sleeping Soldier" (No. 11), xvii, 39
- Troyon, C.: "French Coast Scene" (No. 55), xxxii, 162
- Troyon, C.: "Vaches à l'Abreuvoir" (No. 45), xxxii, 154
- Turner, J. M. W., R.A.: "Chamonix" (No. 89), xxvii, 213
- Turner, J. M. W., R.A.: "Folkestone" (No. 84), xxvii, 207
- Turner, J. M. W., R.A.: "The Great Whale" (No. 95), xxix, 219
- Turner, J. M. W., R.A.: "Jedburgh Abbey" (No. 90), xxviii, 215
- Turner, J. M. W., R.A.: "Johnnie Armstrong's Tower" (No. 86), xxvii, 209
- Turner, J. M. W., R.A.: "The Lake of Brienz" (No. 87), xxvii, 211

## INDEX

### Painters, *continued*

- Turner, J. M. W., R.A.: "The Lake of Nemi" (No. 93), xxvii, 217  
 Turner, J. M. W., R.A.: "Old London Bridge" (No. 7), xxvii, 26  
 Turner, J. M. W., R.A.: "The Rape of Europa" (No. 8), xxviii, 28  
 Turner, J. M. W., R.A.: "St. Michael's Mount" (No. 94), xxviii, 218  
 Turner, J. M. W., R.A.: "Thun" (No. 88), xxviii, 212  
 Turner, J. M. W., R.A.: "The Trout Stream" (No. 26), xxvii, 102  
 Van Dyck, Sir A.: "Portrait of Paulina, Marchesa di Brignole Sale" (No. 14), xv, xvii, 49  
 Van Ostade, Adriaen: "Interior of a Carpenter's Shop" (No. 18), xvii, 64  
 Van Ostade, Adriaen: "The Old Topper" (No. 53), xvii, 161  
 Van Ruisdael, Jacob; "View on a High Road" (No. 78), xxv, 193  
 Van der Neer, A.: "Landscape with Figures" (No. 40), xxv, 143  
 Weissenbruch, J. H.: "A Gray Day in Holland" (No. 71), xxxiv, 182  
 Ziem, F. F. G.: "The Entrance to the Grand Canal, Venice" (No. 32), xxxii, 116  
 Ziem, F. F. G.: "The Piazza of San Marco, Venice, in Time of Flood" (No. 30), xxxii, 114  
 Parkyns family, 134  
 Pasquin, 137  
 Perdita, 129, 130  
 Phelps family, 184  
 Philip II, 31  
 Polk, Charles Peale, 202  
 Port of London, 26  
 Portland, Duke of, 77  
 Portraits in this Collection:  
     Adorno, Paulina, Marchesa di Brignole Sale (No. 14), 51  
     Bol, Ferdinand (No. 9), 33

### Portraits, *continued*

- Costillares, Joaquín Rodriguez, the Toreador (No. 23), 89  
 Coussmaker, Miss Agnes (No. 22), 88  
 Fowles, Charles Frederick (No. 81), 200  
 Fraser, Edward Satchwell (No. 59), 168  
 Fraser-Tytler, Jane (No. 56), 163  
 Gloucester, Maria Walpole, Duchess of (No. 21), 11, 72, 128  
 Gwyn, Mrs. (No. 25), 93  
 Johnson, Mrs. John (No. 24), 91  
 Maria Luisa, Queen (No. 6), 21  
 Maryborough, The Ladies (No. 58), 166  
 Michielsz de Wael (No. 17), 60  
 Parkyns, Mrs. (No. 36), 133  
 Robinson, Mrs. Mary (No. 35), 129  
 Sinton, Mr. David (No. 42), 148  
 Sinton, Mrs. David (No. 43), 149  
 Taft, Mr. Charles Phelps (No. 74), 184  
 Taft, Mrs. Charles Phelps (No. 73), 183  
 Taft, Former President William Howard (No. 33), 117  
 Tomkinson, William, and his Cousin Edward Tomkinson (No. 1), 3, 127  
 Toreador, Joaquín Rodriguez Costillares, The (No. 23), 89  
 Washington, George (No. 83), 202  
 Weyland, Mrs. John, and her Eldest Son (No. 34), 122  
 Unidentified:  
     Elderly Woman, An (No. 5), 54  
     Laughing Boy, The (No. 19), 65  
     Young Man holding his Hat to his Side, A (No. 27), 104  
     Young Man rising from his Chair, A (No. 13), 47  
     Young Woman, with one Arm over the Back of a Chair, A (No. 28), 108  
 Poussin, N., xxviii, xxx  
 Princesses, The Three Eldest, 6, 11, 86

# INDEX

- Professor of Perspective, Turner as,  
25, 211
- Raeburn, 11, 87, 91
- Rancliffe, Lady. *See* Parkyns, Mrs.
- Rancliffe, Lord, 134, 137
- Raphael's "Ansdei Madonna," 107
- Rembrandt, xvii, xxi, 20, 21, 25, 32, 33,  
37, 40, 59, 60, 64, 70, 105, 106, 122
- Reynolds, xxiv, 78, 83, 84, 85, 87, 88,  
93, 94, 95, 98, 100, 101, 106, 163,  
165
- Robinson, Mrs. Mary, 78
- Robinson, Mary, "The Belle of Butter-  
mere," 133
- Robinson, Thomas, 129
- Romero, bull-fighter, 90
- Rousseau, P. E. T., xxxvii, 17, 44, 45,  
154
- Royal Academy:  
Catalogue of Old Masters Exhibi-  
tions, 128  
Diploma Gallery, 147  
Exhibitions. *See* under Exhibitions.  
Foundation Members of the, xxiv, 3,  
84, 122  
Instrument, 12  
President of the, xix, 79  
Professorship of Perspective, xxvii  
Schools, 24, 87
- Royal Marriage Act, 78, 83, 131
- Rubens, 46, 49, 50
- Rumford, Count, 13
- Ruskin, 26, 45
- Scawen, Captain, 100
- Scott and Fowles, xi, xii
- Sensier, 17, 44
- Shaw, Quincy A., xxxi, 44
- Sheridan, 129
- Sinton, Mr. David, 148
- Sinton, Mrs. David, 149
- Smith, Sir Frederick, xii
- Sophia Matilda, Princess, 78, 79, 85
- Southey, The Poet, 100
- Stevenson, R. L., 171
- Taft, Mr. Charles Phelps, x, xi, xiv,  
xxi, xxiii, xxix, 117, 184, 200, 201
- Taft, Mrs. Charles Phelps, x, xi, xiv,  
xxi, xxiii, xxix, 148, 149, 183
- Taft family, The, 184
- Taft, Judge Alphonso, 117, 184, 185
- Taft, Robert, 185
- Taft, William Howard, xxiii, 117, 185
- Tarleton, Colonel, 131
- Tête à Tête, Histories of the, 100, 130
- Thrale, Mrs., 100
- Titanic*, The, 200
- Titian, xxviii, 24, 30, 31, 32, 54
- Titles (other than Portraits):  
Albanians, 156  
Angelus, The, 43  
"Apaches are Out! The," 216  
Arab Guard, 173  
Arveyron, The Source of the, 213  
Ballad, The, 156  
Blair's Hut, 214  
Bonnières, River Scene near, 159  
Bons Amis, Les, 186  
Boy with a Hoop, The, 175  
Brook, The, 142  
Carpenter's Shop, Interior of a, 64  
Cattle Drinking, 157  
Cattle Grazing, 18  
Cattle in the Meadows, 179  
Chamonix, 213  
Changing Pasture, 181  
Coast Scene, French, 162  
Cobbler's Apprentice, 192  
Corwen Bridge, The Dee at, 102  
Courtyard in Toledo, 199  
Dee at Corwen Bridge, The, 102  
Ducks, 15  
Dutch Town, View of a, 180  
Early Autumn: Forest of Fontaine-  
bleau, 160  
Environs de Paris, Les, 153  
Europa, The Rape of, 28  
Evening: Fontainebleau, 164  
Evening Glow: Souvenir de Riva,  
141  
Evening Solitude, 172  
Fête Champêtre, 20



# INDEX

## Titles, *continued*

Fête de Pan, La, 57  
 Fighting Temeraire, The, 32  
 Florence, The Ponte Vecchio, 208  
 Folkestone, 207  
 Fontainebleau, 173  
 Fontainebleau: Evening, 164  
 Forest of Fontainebleau, The, 160  
 French Coast Scene, A, 162  
 Frondeur, Le, 113  
 Gray Day in Holland, A, 182  
 Great Whale, The, 219  
 Hill Behind the School House, 216  
 Interior of a Carpenter's Shop, 64  
 Jedburgh Abbey, 215  
 Johnnie Armstrong's Tower, 209  
 Lake of Brienz, The, 25, 211  
 Lake of Nemi, The, 217  
 Landscape, 183  
 Landscape, with Cattle, 162  
 Landscape, with Cattle and Figures, 70  
 Landscape, with Cattle Drinking, 157  
 Landscape, with Figures, 143  
 Love-sick Lady, The, 37  
 Man with the Sling, The, 113  
 Mare à Dagnan, La, 17, 162  
 Maternité, La, 43, 153  
 Mer de Glace, 213  
 Mother and Child, 160  
 Moulins, Les, 70  
 Old London Bridge, 26  
 Old Toper, An, 161  
 Oriental Children, 158  
 Pan, La Fête de, 57  
 Piazza of San Marco, Venice, 114  
 Pick-a-Back, 177  
 Ponte Vecchio, Florence, The, 208  
 Pool, The, 172  
 Port of London, 77  
 Quay of a Dutch Town, The, 178  
 Rape of Europa, 28  
 Ringgenberg Castle, 211  
 River Scene near Bonnières, 159  
 Rotterdam, 201  
 St. Michael's Mount, 218

## Titles, *continued*

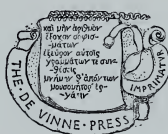
Sewing School at Katwijk, 179  
 Sick Lady, The, 37  
 Sisters, The Three Lovely, 166  
 Sleeping Soldier, The, 40  
 Soir, Le, 57  
 Soldier, The Sleeping, 40  
 Song of the Talking Wire, The, 195  
 Source of the Arveyron, The, 213  
 Souvenir de Riva: Evening Glow, 141  
 Three Lovely Sisters, The, 166  
 Thun, 212, 213  
 Toledo, A Courtyard in, 199  
 Trout Stream, The, 102  
 Vaches à l'Abreuvoir, 154  
 Venice in Time of Flood, 114  
 View of a Dutch Town, A, 180  
 View on a High Road, A, 194  
 Ville d'Avray, At, 140  
 Ville d'Avray, Les Hauteurs de, 153  
 Whale, The Great, 219  
 Whalers, The, 220  
 World of their Own, 191  
 Tollemache, Henry J., 8  
 Tollemache, Lord, 6  
 Tomkinson, Edward, 3  
 Tomkinson, Edward P., 11  
 Tomkinson, James, 5, 6, 10  
 Torrey family, The, 185  
*Town and Country Magazine*, 75, 77, 100, 130  
 Utrecht, Sale at, 62  
 Van Baersdorp, Cornelia, 62  
 Van Dyck, Sir A., xxi  
 Van Eycks, The, xxx  
 Van Goyen, xxviii  
 Van Ostade, Adriaen, 37  
 Van Ruisdael, Jacob, 69, 147, 157  
 Van Wisselingh, Mrs., 175  
 Van de Velde, Adriaen, 71, 72  
 Van der Bank, 134  
 Velazquez, 20, 46  
 Victoria, Queen, 80, 101



## INDEX

- |  |                                    |
|--|------------------------------------|
| Waldegrave, James, Second Earl of,<br>73, 74, 75, 76                 | Wettenhall, William, 4             |
| Waldegrave, Maria, Countess of. <i>See</i><br>Gloucester, Duchess of | Weybridge, 99                      |
| Waldegrave, The Ladies, 77   | Whistler, 208                      |
| Walpole, Hon. Sir Edward, 73, 75                                     | Wilson, Mary Jane, 202             |
| Walpole, Horace, xx, 73, 74, 76, 77,<br>78, 80                       | Wilson, Richard, xxviii            |
| Walpole, Sir Robert, 73  | Windsor, 79                        |
| Washington, George, 201, 202   | Windsor, Old, 131                  |
| Washington, The White House, 117                                     | Woffington, Peg, 131               |
| Wellesley, Marquess of, 166  | Woodeaton, Oxon, 124, 125          |
| Wells, Becky, 131  | Woodhouselee, Lord, 164            |
| West, Benjamin, xxiv, 79   | Woodrising, Norfolk, 123, 124, 125 |
| Wettenhall, Nathaniel, 4   | Wynants, xxvi                      |
|  | Zandvoort, 176                     |

FINISHED PRINTING  
FEBRUARY, 1920



*“Here taketh the Makere of this Book  
his Leve.”*







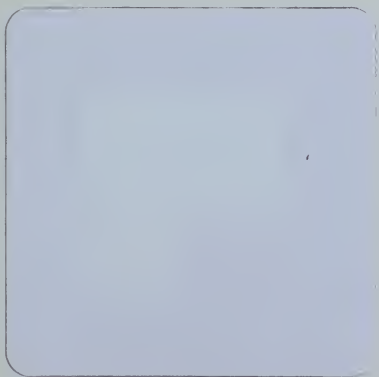












GETTY RESEARCH INSTITUTE



3 3125 01023 1799



